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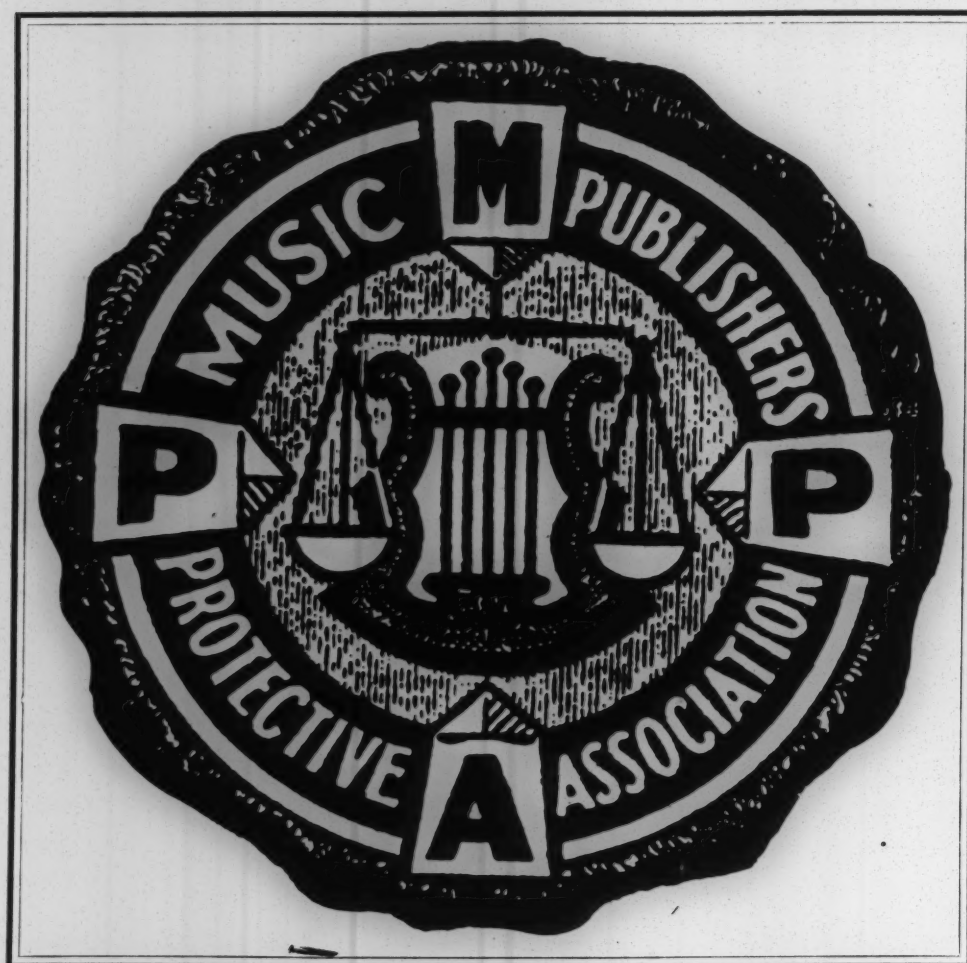
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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

IT has been a long time since the prize play has disconcerted the Broadway dramatic critic and aroused the hopes of the obscure dramatist. Winthrop Ames was the last to hold a contest which was won by Alice Brown with "Children of Earth." The failure of this drama to excite

any considerable interest has deterred producing managers from seeking any plays with the lure of financial prizes, although it is recalled that Martha Morton was started upon her successful career by a play contest which the New York World conducted several years ago. Now comes Oliver Morosco who seeks to give a new impetus to the Harvard playwriting factory by an offer of \$500 for the best three-act play submitted by a past or present member of Prof. Baker's courses. Mr. Morosco promises to produce the successful play six months after it has been selected by a committee of judges.

THE long heralded opera by Fritz Kreisler is at last ready for production and it will bear the stamp of Dillingham. The violin virtuoso will have to share the glory of composition, however, with Victor Jacobi who knows musical comedy standards. And William Le Baron who has heretofore been on the Dillingham roster of authors will furnish the book. The music critics, usually indifferent to light musical productions will turn out in a body for this event, it is believed, and the regular dramatic critics will have to be content with assignments to the jazzy revues.

PERCY HAMMOND has considerable fun in the Chicago Tribune at the expense of New York's first night audiences. Mr. Hammond happened to attend the premiere of "Civilian Clothes" at the Morosco during a recent playgoing visit here, and he has written very entertainingly—though bitterly—of the occasion. Speaking of his fellow first-nighters he writes: "They appeared to be breathing in a protoplasmic sort of way, and they had, visibly, eyes and ears. But if there was one gleam of human intelligence in all their vapid maps, my eagle and suburban scrutiny failed to discern it. There they sat, an empty, unthinking, overfed, overdrunk, pitiable outfit, slaking their cheap theatrical emotions at a fountain of pink theatrical piffle. So long as playwrights fix their eyes on the dubious goal of a New York first night (or, no doubt, a Chicago first night), the theater will continue to be comparatively obsolete as a place in which to discover adult entertainment. As it is now, the equipment of the successful American dramatist is a room at the Claridge and the nerve to sign his name to what he writes."

BUT Mr. Hammond is not alone of the Chicago reviewers who is writing scornfully of conditions in the American theater. Sister Amy Leslie in the Chicago News devotes a column to the listlessness shown by the patrons crowding the theaters in the Windy City. In conclusion she states: "If they are weary of the chorus girls, cheer up; for chorus girls do not last long. They either marry something out of the front row or evaporate.

Morosco to Lure Play from Harvard—Kreisler Opera at Last—Hammond's Low Estimate of a New York First-Night Audience—Who, Oh Who, Will Play "Aphrodite"?—Big Year for Bolton

There is a new deal in chorus girls every fifty weeks. Bear with us till the next crop rallies to the fore."

THE Century is to house one spectacle after another this season. "Chu Chin Chow" soon leaves for the hinterland to make way for

"Aphrodite" which will occupy the stage there until the production of "Mecca," an Oriental tale made in London, is ready in midwinter. Incidentally, the search for the superwoman to enact the title role of "Aphrodite" is still in progress. Not in all America does there seem to be a person qualified to play this part. She must be young. She must be beautiful. She must have charm and intelligence. She must have a Grecian figure. Why do not Comstock and Gest employ Mr. Ziegfeld to scour the highways and byways for such a creature? They exist in our best sellers. They must exist in real life.

SEVERAL interesting announcements have been rushed from the press agent mimeographs this week. "Mommer" is to be presented soon, in competition, it might be said, to "Papa." Elmer E. Rice, once known to Broadway as Elmer E. Reizenstein, has come forward with "For the Defense" in which Richard Bennett will appear; Eugene O'Neill will graduate from the one act thriller at the Provincetown Playhouse to the three act drama at a Shubert theater under the sponsorship of John D. Williams and Richard Walton Tully likes London so well that he is going to produce all of his plays there.

WHY would not a revival now of Galsworthy's "Strife" be a timely and profitable enterprise for the producing manager?

THE echoes of the strike are becoming faint indeed. The past week witnessed the settlement of 400 cases of dispute between actors and managers and now with the exception of some isolated instances peace and harmony again dwell in theaterland. The bitter threats uttered during the heat of battle have subsided for the most part and actors and managers are engrossed in recouping their losses. As a result the Rialto never witnessed a busier September. Thirty-five theaters are already open in the Broadway district, and two big hits have been recorded among the new plays—"Adam and Eva" and "Clarence."

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CANNOT Mr. Belasco find a new play for David Warfield?

With monotonous regularity he presents "The Auctioneer" and "The Music Master" while the other Belasco stars are provided with new offerings and it is all because no play has been found suitable to his personality.

POOR Ibsen! He comes into town on soft shoes at the Neighborhood Theater and the reviewers, particularly Mr. Reamer of the Sun, ignore him. What if Mr. Towse of the Post should do likewise? Fancy that, Hedda!

ROAD CONDITIONS CHAOTIC AS RESULT OF LABOR STRIFE

Producing Managers Run Head-On Into Strike Trouble Everywhere—Cancellations Pile Up

MORE woe among the producing managers. Labor trouble and an avalanche of strikes throughout the country are causing cancellations to road dates by traveling companies.

So far the road season has been a "bloomer" as far as consecutive prosperity is concerned, with a few shows getting big returns by running while the recent actors' strike was tearing a gaping hole in the producing managers' bank accounts.

With the steel strike this week hitting the country from Colorado to Pennsylvania and shaking one of the biggest industries of America, theatrical conditions will be crippled on the road to such an extent that traveling attractions are now being cancelled in those sections particularly hard hit.

The industrial chaos in the Pittsburgh district may strike the big companies harder than other districts where chaotic conditions prevail, with first cancellation of this week reported being Thurston, the magician, now playing a New York engagement at the Globe Theater. Thurston was booked into the Alvin, Pittsburgh, following his engagement windup at the Globe Oct. 4.

The magician sent out an explanation

that he had always depended upon the industrial business of that city too and that it would be useless for him to play Pittsburgh with nearly all the steel mills closed.

From Pittsburgh direct comes word the present weekly attendance at the theaters there is good, with the new show, "The Dancer," playing at the Shubert-Pitt Monday night to capacity.

New York bookers are going ahead with their road dates, but this week some of the producing managers were seeking to shift the time so that they could pass up the steel-striking regions for the present.

Chicago steel plants are badly crippled. Seventy-five per cent. of the millers at Youngstown, O., are reported out on strike. The Cleveland steel mills are almost at a standstill. Few Alabama workers answered the strike call Monday. Detroit sent in word that the steel strike may tie up the Detroit Automobile Works.

Steel men in New York the fore part of the week considered the strike a failure, according to the number of men who refused to go out. The Bethlehem workers up to the middle of the week were yet to go out.

Rosalind Fuller Returns

Rosalind Fuller has returned to New York from Germany, where she was engaged in entertaining the Army of Occupation in and around Coblenz as a member of Dorothy Donnelly's Stock Company. Miss Fuller is best known in this country as one of the Fuller Sisters, singers of English folk songs. She will be seen in her first New York dramatic production this season, her dramatic work having been confined to London and Paris in the past.

Woods Recalls Meehan

Al. H. Woods signed William Meehan up for the original New York presentation of "The Big Chance," which he played up to the close of the old season. Meehan joined "What's the Odds?" and went on the road with it, but Woods had a prior call for Billy's services and beckoned him back to New York. Wellington Cross was summoned to Pittsburgh this week to replace Meehan with the Sam Shannon show.

Smarter Set in New Show

"The Smarter Set" co-starring Salem Tutt Whitney and J. Homer Tutt, are presenting their latest musical comedy entitled "The Children of the Sun," adapted from the historical book of the same title, at the Lafayette Theater, Seventh avenue and 131st street, week starting Monday, Sept. 22nd.

Edith Jane in "Oh, Lady! Lady!"

Edith Jane has been engaged by Comstock, Elliott & Gest for "Oh, Lady! Lady!" now in rehearsal. She will have the part formerly taken by Constance Binney. She is a niece of Frank J. Wiltach, of the Shubert press department.

"Dream Girl" Dates

Unless other plans are made, the initial production, "Dream Girl" by the Popular Productions, Inc., with Muriel Ostriche featured, will be made in Paterson Oct. 13, with a week of one-nighters, to be followed by a week in Syracuse and Atlantic City, with a Broadway premiere announced later.

In support of Miss Ostriche will be Paul E. Burns, George Leonard and Jean Leoni.

The show, in the personal prediction of Leo Feist, who has taken over the music of the show for his house, is going to be a second "Merry Widow."

Walter Belasco Opens School

Walter Belasco, brother of David Belasco and Fred Belasco, owner of the Alcazar Theater, of San Francisco, has opened the Belasco Dramatic School of San Francisco. He used to be with the Alcazar Stock Company and also played in pictures in Los Angeles.

Shows Do Well on Road

The Frederick Bowers show as well as the new Cecil Lean-Cleo Mayfield show are doing splendidly on the road, from late reports.

Theatre Parisien Opens Nov. 1

The Theatre Parisien will be opened with a company of French players at the Belmont Theater on November 1.

Henrietta Crosman To Appear in Play, "The Critical Moment"
Camp Upton Theater Closes; Camp Meade Booking Shows Direct
Gus Edwards Postpones "The Film Girl" Until Spring
Ira Hards Making Production Sept 28 at Olympic, Chicago
John Golden to Make Production of "Bumbo The Brave."

"SEE SAW"

Agreeable Musical Comedy with Versatile Cast

Quiet humor that arouses the chuckle rather than the guffaw, tunes that are unusually melodious and well orchestrated, unconventional lyrics and a cast that sets a high mark for versatility make "See Saw" excellent entertainment. Its presentation at the Cohan marks Henry W. Savage's first enterprise of the new season.

Charles Brown, who hitherto has been obscured in minor roles, stands out conspicuously as the chief comedian of the musical comedy—an English silly ass. The character is capably drawn. He is a whimsical, humorous, irresponsible figure, with none of the vapidness that is usually associated with such parts. And Mr. Brown makes the most of his opportunities, playing the character with fine naturalness and virtuosity. His method and his appearance constantly remind one of George Grossmith. Dorothy Mackaye was winsome as the fiancée of the Englishman, singing with good effect and dancing with skill. Frank Carter did well as a representative of Lloyd's, London, demonstrating an acting talent that has hitherto been dormant and dancing with acrobatic agility. Charles Meakins provided a lusty voice and an agreeable manner. Helen Bolton was an English music hall artist to the life, and Frederick Graham appeared to advantage as a fussy and omniscient valet.

Earl Derr Biggers, who wrote the book and lyrics, based his story upon his own tale, "Love Insurance." It was an excellent departure from the hackneyed themes that customarily prevail. An English lord insures the love of his affianced for a magnificent sum but uses the precaution to keep her from stray masculine attentions by chartering a yacht and taking her with her parents and other inoffensive guests for a voyage to Florida. He reckons, however, without the romantic insurance agent who had met the girl under sentimental circumstances in France. The second act is laid in Florida, where fresh treatment is given to the usual complications that ensue in such amiable love affairs as take place in American musical comedy. The music by Louis Hirsch is in his best vein. REID.

"Lusmore" Withdrawn

"Lusmore," the new Mrs. Chauncey Olcott show, failed to draw at the Henry Miller Theater and has been withdrawn from the scene of local stage activity.

Looking for Office

Max Hart and Rufus LeMaire are looking for an office site about a stone's throw from Broadway for a location for their newly formed producing company.

Sunday Concerts at Central

The Shuberts resumed Sunday night vaudeville concerts at the Central Theater Sunday.

"FIRST IS LAST"

New Play of College Life Is Presented

If "First is Last" is not seized upon by the musical comedy manufacturers after its present appeal is exhausted a great opportunity will have been neglected. It possesses an idea which would, in our opinion, be effective as the basis of tinkly tunes by a Kern or a Hirsch. As a study of college life unembellished by gay lyrics and tuneful music it is not to be regarded as particularly meritorious entertainment, chiefly because there is little effort at characterization in it. And without characterization an effort to transfer the spirit of the campus to the stage seems meaningless. Messrs. Shipman and Wilde assemble a group of Columbia and Barnard seniors and manipulate them like puppets, merely sketching their characters and sacrificing reason and logic in many instances to introduce them in situations that Broadway has come to recognize as "sure-fire."

Hassard Short, Franklyn Ardell, Robert Strange, Phoebe Foster, Kathleen Comegys and Mary Newcombe are among those who appear as heroes and heroines of the play. Perhaps, the best work is done by Richard Dix as a would-be composer. He played with the same naturalness and humor that were salient features of his performance in "I Love You." Robert Strange acted with sincerity the part of a self-assertive young business man, while Mr. Short gave an amiable and polished performance of a role that did not suit him. Miss Foster was excellent as the chief heroine in spite of the priggishness of the role.

A fraternity house at Columbia on the night of graduation is the scene of the first act. A reception sentimentally held by boys and girls ready to leave college furnishes the basis of an idea by which it is agreed that all shall meet in three years and share the profits of their respective callings, each to get a proportion estimated upon their own respective opinions to make money. It was obvious that the poet, who was considered too impractical to be successful, would romp in the winner. He returns a garbage magnate, whereas his associates of the first act have miserably failed. The rest of the play concerns their efforts to effect the distribution agreed upon, and the restoration of idealism in the poetic ashen collector. William Harris is the producer. REID.

Producing "The Lost Leader"

Frank Conroy is making preparations to produce "The Lost Leader" at the Greenwich Village Theater within the near future, Conroy having obtained the American rights to this piece which William Harris is successfully producing in London.

Glendinning Directing

Ernest Glendinning is directing the rehearsals for Martin Brown's new farce, "An Innocent Idea," which will be Charles Emerson Cook's second production of the season, and which will open in Baltimore October 6th.

GAZING AT THE STARS

AHEAD & BACK

Norman Stein is back with "Seven Days Leave" while Miles is handling the advance.

J. C. Ragland, who formerly alternated between the advance and back with road shows, is now the general sales manager for the Realart Film Company's branch in St. Louis.

Sydney Smith, for years connected with the Henry W. Savage offices and of late general booking manager for the D. W. Griffith Film Company, is now attached to the William Fox offices. Smith turned down several chances to manage road shows this season to accept the Fox job when making the change from the Griffith offices.

Arthur Houghton, for years the manager of the Fred Stone shows for the Charles B. Dillingham offices and who is a warm personal friend of Stone, has decided to enter commercial business in New York and cut loose from the managerial end of the show business altogether. Back with the Stone show now is Jacques Pierre and the man ahead is Walter Sanford.

Malcolm Hughes is personally managing the Julia Sanderson-Joe Cawthorn show, now in Chicago, while the advance man is Maurice Campbell.

Campbell Casad is handling the advance for the Shuberts "Passing Show of 1918" which played at the Palace, Chicago, during the summer.

Clay T. Vance will manage the road tour of "The Kiss Burglar" which started Monday at Bridgeport while the advance agent is Johnny Curran. This is the Coutts & Tennis show with Patricia Hearne as the principal woman.

Ed. Forsberg is no longer managing the Orpheum, Newark, severing connections with the stock company there last week.

Jack Seeley is looking after the advance for "The Naughty Wife," now playing through the south.

New Show in Boston

The brand new musical show, "Nothing But Love" which Frank Stammers and Harold Orlob co-jointly wrote and produced under the managerial direction of Charles B. Maddock, is at the Wilbur, Boston, where it started a three weeks' engagement Monday. This show, which opened in Washington last week, shows Broadway possibilities. In the cast are Andrew Tombes, Reince Parker, Norton and Lee, Clarence Nordstrom, Mercedes Lorenz, Robert Woolsey, Donald Meek and John Roach.

New Play for Hodge

William Hodge is to appear in a new play entitled "The Guest of Honor," a comedy of New York life which he expects to show in New York following the out-of-town preliminaries.

Hopkins Gets "Moon Child"

"The Moon Child" by Rita Wellman has been accepted by Arthur Hopkins for production this season.

Caruso Goes to Mexico

Enrico Caruso has gone to Mexico to sing in a series of performances at \$7,000 a performance.

ORDYNSKI'S LATEST

Offenbach's Opera, "La Belle Helene," to Be Revived

Richard Ordynski of the Metropolitan Opera House is about to revive Offenbach's opera, "La Belle Helene," in an entirely new form. The adaptation, which is the work of Austin Strong, will be known as "Fair Helen." The lyrics are by Charles Hanson Towne, editor of McClure's Magazine.

In the new effort he will have the assistance of Joseph Urban. Henry E. Dixey will appear in a prominent role.

"The Acquittal" a Hit

"The Acquittal," the new Rita Weiman play, produced by Cohan & Harris, opened Sunday night at Cohan's Grand, Chicago. All of the local critics took kindly to the play, particularly singling out William Harrigan, son of the late Edward Harrigan, for his individual work. In fact the News wondered why he isn't starred in the melodramatic piece. Phoebe Hunt elicited special mention for her capital work as the heroine, making the role stand out prominently all the way. Ann Mason was both charming and effective, while Mary Jepp pantomimically enacted a role that was splendidly done. Joseph Selman also came in for his share of attention. The show opened to capacity, with subsequent interest up to expectations.

Liveright in "Mommer"

O. K. Liveright, a character actor who has appeared in many of the Provincetown Players' bills of one act plays and with the Greenwich Village Theater company and who the managers have been a long time "discovering," has been engaged for one of the important roles in "Mommer," which will be his initial Broadway part.

Want Municipal Opera House

There is quite an agitation on in San Francisco to build the Municipal Opera House in the Civic Center. The proposition was voted on about three years ago and defeated, but now private enterprise desires to carry out the scheme.

"THUNDER"

Mountain Drama of Venerable Vintage at the Criterion

John Golden in producing "Thunder" made a rather sorry affair of his debut as a solo producer. It seems, if memory is to be relied on, that years and years ago there was a school of drama of a similar nature. It is interesting, therefore, for present-day New York to have an opportunity of seeing the type of play our ancestors enjoyed. Regarded from this historical viewpoint there is much to be said for the production, but as the theater-going public is not especially interested in history as such, "Thunder" will rumble but briefly on Broadway.

It has not rumbled vainly, however, for it has brought to light a clever actress in the person of Liela Bennett. In the role of an ignorant and downtrodden little mountain drudge, she gives a performance that is alive and real. In spite of the weight of dullness and sullenness which she carries about with her, there is also a certain piquant humor which makes her sympathetic always. Otherwise little can be said for the acting. Several members of the cast might improve if they were on speaking terms with their lines, but unfortunately the play will probably not run long enough for them to learn them.

The story is long and involved, including at least five separate plots. The locale is the Blue Ridge mountains and everybody is set on either getting "book larnin," or finding hidden fortunes, or carrying on feuds, or one of the other pastimes common to the inhabitants of that region on the stage. MARTIN.

Compiles List of Plays

All plays registered for copyright in the United States since 1878 as well as the titles for all motion pictures have been compiled in a new reference work just completed by Ligon Johnson, legal advisor of the United Managers' Protective Association, which is described as the most important reference relative to the theatrical industry ever gathered together. Nearly 100,000 plays and pictures are in the list.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING SEPTEMBER 27

Theater	Play	What It Is	No. of Times
Astor	East is West	Peg O' My Heart Under the Willow Tree	287
Bijou	An Exchange of Wives	To be reviewed	3
Booth	The Better 'Ole	Dramatization of Bainsfather's cartoons	340
Broadhurst	The Crimson Alibi	Thrilling "Who Killed Cock Robin?" Play	46
Casino	A Lonely Romeo	Low Fields in a Good Show	119
Century	Chu Chin Chow	Second, or Costume Edition	36
Geo. M. Cohan	See-Saw	Reviewed in this issue	7
Cohan and Harris	The Royal Vagabond	Cohanized Musical Comedy	232
Comedy	Up From Nowhere	Selfmade American to the fore again	24
Cort	A Regular Feller	A Satire on Automobiling	23
Criterion	Thunder	Reviewed in this issue	8
44th Street	Shuberts' Gaeties	As girls as the Winter Garden	61
Fulton	John Ferguson	Religious and Philosophical Conflict	160
Gaiety	Lightnin'	Best Character Comedy of the Year	428
Globe	Thurston, the Magician	An Evening of Magic	24
Greenwich Village	Katy's Kisses	To be reviewed	4
Hippodrome	Happy Days	Panorama with a Thrill	53
Hudson	Clarence	Reviewed in this issue	9
Knickerbocker	Roly-Boly Eyes	To be reviewed	4
Liberty	Scandals of 1919	Mostly Sandals	128
Longacre	Adam and Eva	Light Comedy delightfully acted	17
Lyric	The Five Million	Comedy of the returned soldier	63
Maxine Elliott's	First is Last	Reviewed in this issue	13
Morosco	Civilian Clothes	Comedy of the returned hero	19
New Amsterdam	Follies of 1919	The T. B. M.'s Paradise	97
Nora Bayes	Greenwich Village Follies	Varied Revue	87
Playhouse	At 945	Mellow Melodrama	93
Plymouth	The Jest	Triumph for all concerned	93
Princess	Nighty Night	Farce without a bed	23
Republic	A Voice in the Dark	Noel Murder Melodrama	40
Selwyn	The Challenge	Eugene Walter versus Bolshevism	62
Shubert	Oh, What a Girl	Musical Comedy with Kelly and Fay	36
39th Street	Scandal	Was a Sensation in Chicago	20
Vanderbilt	She Would and She Did	Souffle Golf Comedy	20
Winter Garden	Monte Cristo, Jr.	Extravaganza written with imagination	239

* This Mirror Feature is imitated by other Amusement papers.

"CLARENCE"

Very Funny Tarkington Comedy at the Hudson

Booth Tarkington has only one thing to regret in having written "Clarence," and that is the increase in his income tax which it will occasion. On the other hand he has little to congratulate himself over except the corresponding increase in his income. For while "Clarence" is undoubtedly a successful play, it is not a good one. Mr. Tarkington has written with a very heavy hand indeed. His characters are amusing, but ponderous to the point of being grotesque; the story upon which the four acts are hung is a mere shred; and practically all the development in both story and characters occurs off stage or during the intermissions. The result is a series of static dialogues, which, being well written, are sufficient to entertain those whose demands upon the theater are not too exacting.

Among the players there is a great deal of shouting and quite a bit of overacting. In the latter respect, Mary Boland and Glenn Hunter are the chief offenders. Mr. Hunter, however, is not entirely to blame for the author has put strong temptation in his way. It is a strange thing that Tarkington, a specialist in adolescence, should omit the salient characteristics of that period, self-consciousness and reticence. Elsie Mackay's calm voice and cool, sweet manner act as healing balm amid the noisy and sometimes almost uncouth people who surround her. John Flood also preserves the restraint of normal human intercourse and gives a well balanced and interesting performance. Helen Hayes by sheer charm of personality makes the daughter of the house ring true most of the time. Clarence himself is in the hands of Alfred Lunt. There is undeniably musical comedy either in Mr. Lunt's past or in his future. One constantly expects him to burst forth into a Ralph-Hez-ian topical ditty. Stripped of his mannerisms he would probably be an engaging comedian.

"Clarence" makes no pretences at being an epoch-making piece of dramaturgy; it places itself more in the category of "wholesome" comedy. Whether it is truthful or not, therefore, doesn't matter, for it is clean and funny, very funny. MARTIN.

"The Storm" in Detroit

"The Storm," by Langdon McCormick, was produced at the Garrick Theater, Detroit, Sunday evening by George Broadhurst, with a cast in which Robert Rendel, Edward Arnold and Helen MacKeller were the leading players.

In "Tea for Three"

Charlotte Walker and Ernest Lawford are to head the cast in the Eastern "Tea for Three" company, due to open in Atlantic City on October 2.

May Go To London

Laurillard and Grossmith have made an offer to the Messrs. Shubert to transfer the present company playing in "Oh What a Girl" at the Shubert Theater, to London. It is likely that some of the principal players, including Harry Kelly as the Deacon, will go to London in the spring.

MORE GRAND OPERA Hammerstein Company May Be Merged With Star

The Oscar Hammerstein Grand Opera Company has filed incorporation papers. The directors are Mrs. Oscar Hammerstein, widow of the late Oscar Hammerstein, and George Blumenthal, Mr. Hammerstein's former manager and now manager of the Star Opera Company that is to open a season of German opera on October 20, at the Lexington theater.

It is said that Mr. Blumenthal had been arranging a plan whereby the Star Opera Company would merge with the Oscar Hammerstein Company for the presentation later of French, English and German opera.

Yiddish Theater Season

A group of Yiddish players headed by Emanuel Reicher, have leased the Garden Theater in 27th Street, for the purpose of producing Yiddish drama. The Garden is now known as the Jewish Art Theater. This new playhouse opened September 1st with the "Idle Inn," a romantic folk comedy in four acts. The company associated with Mr. Reicher includes Binah Abramowitz, Celia Adler, Anna Appel, Jacob Ben-Ami, Lazar Fried, Sonia Gorskaya, Yechiel Goldsmith, Hyman Mysel, Gershon Rubin, Joseph Schoengold and Henrietta Schnitzer.

Erlanger's New Interests

A. L. Erlanger has concluded an arrangement with Marcus Loew by which he acquires a forty per cent. interest in the property and operation of the new Metropolitan Theater in Memphis, Tenn.

At the same time Mr. Erlanger purchased from Mr. Loew a one-third interest in Staub's Theater in Knoxville, and in the Vendome Theater at Nashville. He is also interested with Mr. Loew in two theaters in Washington, D. C.—the Palace and the Columbia, and the Victoria in New York.

Forbes-Robertson Coming

Sir Johnston Forbes-Robertson and Lady Robertson (Gertrude Elliott) leave England on the Orduna October 11 for New York. He will make a ten weeks' tour under the management of William B. Peckins, giving lecture-recitals in all the large cities of the East and Middle West on Shakespearian subjects.

Third Season for "Maytime"

"Maytime" began its third season Monday at the Majestic theater, Brooklyn. Carolyn Thomson, who played Otillie at the Broadhurst, remains in this role. William Norris again is seen as Matthew Van Zandt.

Writing Musical Show

Harold Vicars, the composer and musical director of Victor Herbert's "Angel Face," is writing the score for a new musical comedy for a prominent manager. The book has been furnished by Burton French.

GAZING AT
THE STARS



NO MAN'S LAND

—By Mile-Rialto—

ALL of a cool September evening Virginia O'Brien became a full fledged prima donna. Before this same evening she had been doing good, if humble work, in the chorus of "The Royal Vagabond." And then there came a change in the company and little Miss O'Brien was singled out for the leading role. Think of that—from chorus girl to prima donna in one jump! But then, Miss O'Brien, among other things, is talented, and "The Royal Vagabond" was merely the stepping stone for her to good fortune.

RUBY CRAVEN isn't a boastful maiden generally, but she feels that she achieved quite a feat when she learned all her part in "Nightie Night" in the two hours allotted her. Just the day before dress rehearsal she was handed her script and two hours later she was "letter perfect"—entrance and exit cues, too.

BROOKLINE, MASS., holds a place dear to the heart of Bostonians—and little Adrienne Hayes, now in "A Lonely Romeo." Before coming to town to add to the youth and beauty of Broadway, Miss Hayes was acknowledged one of the prettiest girls of the Brookline. But after her graduation from the Boston Conservatory of Music, she decided New York was the place to woo the wary goddess of fortune—so she packed her bag and it wasn't very long before she became one of the popular members of Lew Fields' merry little company.

MILLE DAZIE will make her debut on Broadway pretty soon—in a speaking role. Not that she will not dance, for she promises to do her very best in the way of twirling her toes in the fete scene of "Aphrodite," which will enliven the Century Theater in November. She will be seen as Aphrodisia, a slave girl of ancient Alexandria, and, as the role is an important one, Mile Dazie greets her Rialto under favorable speaking conditions.

JULIA DEAN is and always has been an ambitious lady. And just now her ambitions have carried her into the musical comedy field, for she makes her debut in "Magic Melody," a romantic musical offering. It certainly will seem strange to all those who remember her dramatic portrayals in such plays as "Bought and Paid For" to witness her taking "musical cues."

ADORA ANDREWS is becoming one of the stage's most successful mothers. In "Seventeen" she was the long-suffering parent of the young Mr. Baxter, and now she will soon become the mother of a young boy who runs away from home to become a minstrel, in "Roly Boly Eyes."

IRENE FENWICK, who has been ill, is feeling quite herself these days and spends many happy moments down at Long Beach with her young Airedale puppy, named Kelly. And when Kelly isn't keeping her busy, she goes to town to rehearse in a new play which the Shuberts will produce this fall.

KATE PULLMAN, who will be seen in "Roly Boly Eyes," is a graduate of many schools of acting. First she tried acting in burlesque, and then she went onward and upward until she entered vaudeville. There she attracted the watchful eye of John Cort, who recognized her ability and engaged her for his new musical comedy. And so it is that opportunity knocks at the door of the newcomers who grace our Rialto and is usually answered.

IT would seem as though the name of De Bussy would assume its place of prominence in the present generation, as well as in the past. For Agatha de Bussy will grace the stage when "Just a Minute" takes its place among the fall offerings of musical comedies. Miss de Bussy is a niece of Claude de Bussy, the French composer. When she was not busy studying music, Miss de Bussy posed for artists, and became one of the most sought-after of models in America.

WHEN "First is Last" was presented in town, there were young girls aplenty in the cast to catch the watchful matinee girl's eye. For the matinee miss, you know, is always on hand to see the sort of frocks being worn by Phoebe Foster, who was the heroine in the story, and presented a charming picture in a fluffy little frock of light blue, while Katherine Comegys attracted attention in a smart tailored gown of dark blue and a purple hat. And then there was Mary Newcombe, who chose a black and silver costume, which was decidedly becoming.

HELEN CARR is adding to the thrills of the theatergoers who visit the Hippodrome now that she, too, is diving from the top of that huge playhouse. Just to show that America is not far behind other countries in doing daring things, she is alternating with Mae Eccleston. The dive is 122 feet from the ceiling to the tank and comes as the climax to that offering of fun and thrills, known this season as "Happy Days."

NORA BAYES has registered such a hit in the "Shubert Gaieties of 1919" at the 44th Street Theater that Harold Atteridge, official Winter Garden librettist, has been commissioned to "write" her into three scenes of the "Gaieties." Miss Bayes will play opposite Mr. Fisher and Al Roberts. At the present she is doing only her specialties.

WITH any number of bright lights leaving the motion picture industry to manage along some way, the stage will be greeting many of its old favorites this fall. Chief among them will be Billie Burke in "Caesar's Wife." Later will come Pauline Frederick in a melodrama by her husband, called "Lady Tony." And then we are to have Elsie Ferguson in a new play this winter, after she has returned from London, where she is going to have new stories filmed.

MANAGERS CONFER Producing Managers Discuss Location for Headquarters

Members of the Producing Managers' Association are holding meetings to discuss various buildings in the theatrical district in which it is planned to open permanent headquarters. The offices of Cohan & Harris have been used for the meetings of the association.

Before any final action is taken on the proposed new offices, the question will be submitted to all of the members.

Called In Writers

G. M. Anderson last week called in two writers to supply some new scenes for the big cast of principals he has engaged for the new Anderson revue, "Frvivolities of 1919." Nan Halperin was among the first of the stars to be engaged. Recent acquisitions are Henry Lewis, who has been playing several weeks with the Shubert "Gaieties," the Barr Sisters (twins), Felix Adler, Lester Allen, with Clark and McCullough expected to be switched from Jean Bedini's show, "Peek a Boo." William Anthony Maguire was one of the writers engaged. The show is expected to be in shape by the middle of October.

"Come Along" Comes Back

Herman Moss' road show of "Come Along" failed to get along out west and the show went all to pieces near Kansas City, with Moss reported as in arrears with salaries. Several members of this troupe belong to the Actors' Equity Association.

Gorman Enters Protest

With the arrival here of the Eddie Leonard show at the Knickerbocker today, Jack Gorman, the writer and film producer, is reported having entered a protest with John Cort that he was entitled to recognition on royalty as "Roly Boly Eyes" has a similar trend to his manuscript which he claims was originally tendered Leonard under the title of "The Wandering Minstrel." The matter is expected to be amicably settled out of court.

Eddie Garvie's Complaint

Eddie Garvie has a complaint and the same is duly registered with the Actors' Equity Association against John Cort. Prior to the settlement of the strike it appears, so the Garvie complaint runs, that Eddie was signed up for a Cort show, but that subsequent developments were that Garvie's contract was not taken up by Cort when the strike was over. Garvie's place in "Listen Lester" was filled by another man when the Cort offices sent it out after the big fight.

Frances Starr Opens

Frances Starr opened her second season in David Belasco's production of Edward Knoblock's remarkable play, "Tiger! Tiger!" in the Montauk Theater, Brooklyn, last Monday night, supported by practically the same cast which appeared with her during her long engagement at the Belasco Theater last season. Miss Starr's tour will include all the principal cities of the East and West.



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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: COPLEY—The success of "Pygmalion" has been so marked that Mr. Jewett has decided to extend the engagement through this week. Oscar Wilde's "A Woman of No Importance" will be the attraction for the week of Sept. 29. **ARLINGTON:**—"The Fugitive" is being played again this week. While this is not a play to appeal to popular taste, it is the first time it has been seen here and Boston audiences appreciate the fact that it is worth seeing.

MONTREAL: ORPHEUM—The Orpheum Players presented Booth Tarkington's and Julian Street's comedy, "The Country Cousin." Margaret Knight gave a good performance, Dorothy McCord was very charming as the ingenue, Hal Munnis got some excellent comedy out of Sammy Wilson, Smythe Wallace was amusing, and Edith Spencer gave a good character study. "The Crowded Hour" follows.

NEW BEDFORD: NEW BEDFORD—For week Sept. 22-27, the New Bedford Players presented "The Blue Envelope," a three act farce, with their usual great success. Enid May Jackson gave a fine performance of the "Angel." Hooper Atchley played John Doe exceedingly well. John Gordon as Richard Roe, Malcolm Arthur was given the part of Prof. Coogan, to which he did justice. Mr. Arthur can always be depended upon to give a good performance. Frank Hatch and Robert E. Homans were seen in well played roles. Well staged—large attendance.

PHILADELPHIA: ORPHEUM—The Mae Desmond Players, at the Orpheum Theater, Germantown, are presenting Eleanor Porter's optimistic little play, "Pollyanna." As the little Glad Girl, Mae Desmond plays with charming naturalness. Frank Fielder is well cast as John Pendleton. This excellent organization is now in its fourth week, and making a fine showing. "Madame X" follows, the 29th.

ST. PAUL: SHUBERT—The Shubert Players presented "A Stitch in Time." Attendance was not as good as the finished performance of this company deserves. Next week, "Polly With a Past."

SAN FRANCISCO: ALCAZAR—The Alcazar has scored another success in "The Law of the Land," starring Belle Bennett and W. P. Richardson. "Pollyanna" will be the next offering.

SEATTLE: WILKES—With "Johnnie Get Your Gun," a farce, the Wilkes Players kept their audiences in a gale of laughter. Alexis Luce interprets Johnny, the cowboy, as though he had always lived on the plains. Jane Morgan gave a very creditable impersonation. Fanchon Everhart handled her lines splendidly. Henry Hale and Erman Seavey, as the two butlers, were screams. Ben Erway plays the English duke to perfection. The scenic effects were well planned by Director Addison Pitt. "The Boss" followed.

TORONTO: ROYAL ALEXANDRA—"The Eyes of Youth" is Mr. Robins' selection for the last week of the season, which has been a long and very profitable one. Miss Fealy is giving by far the best performance of her altogether too short season as leading lady. Romaine Callender returns after a few weeks' illness, and is at his best. Mr. Amory, Mr. Homans, and Harry Lyons appear to good advantage, and Mr. Robins himself is excellent.

WILLIMANTIC, CONN.: LOOMER—"Lyons' Musical Stock" Sept. 22-24, are up-to-the-minute entertainers in the two act comedies "Oh, What a Baby," "Just a Girl," "Naughty Ann." A clever pianologue was a pleasing feature that took with the large opening audience. Pete Murray with pretty chorus got big hand in "I'm Forever Blowing Bubbles."

HOW THE SHOWS ARE DOING ON THE ROAD

BOSTON: Frank Tinney in "Sometime" is attracting crowds to the Shubert. At the Plymouth, Florence Moore is continuing to have "Breakfast in Bed" to the delight of the public. "Buddies" has taken Boston by storm and the Park Square is packed at every performance consequently. This week, that old favorite, "Experience" is returning to Boston for a two weeks' engagement at the Majestic, and George Cohan's success, "A Prince There Was," will open at the Tremont tonight with Grant Mitchell in the part formerly played by Cohan. Raymond Hitchcock is continuing on his merry way at the Colonial in "Hitchy-Koo," now in its fourth week.

CINCINNATI: GRAND—Booth Tarkington's "Penrod," dramatized by Edward E. Rose, pleased fair sized audiences week of Sept. 15-20, but seemed to be a rather disjointed affair, missing largely the subtle characterizations of the story teller. Andrew Lawlor in the title role, and Richard Ross, as Sam Williams, gave remarkably clever characterizations, and Flo Irwin supplied some low comedy that interested the audience. "The Tailor-Made Man" follows. **LYRIC:**—Stuart Walker sent "Seventeen" back to us for the third time. Gregory Kelly continues to play with his usual effectiveness, and Lilian Ross is the same tantalizing Jane. Louis John Bartels, a new member of the cast, as the father, offered improvement in a rather thankless role. Ruth Gordon as the baby-talk Lola Pratt could not always be understood, but it didn't matter greatly. "Oh, Lady! Lady!" follows.

CLEVELAND: COLONIAL—Shubert's Colonial Theater reopened its theatrical season with the Arthur Hammerstein musical comedy, "Somebody's Sweetheart." The show was so well liked, locally, that it was held over for a second week. **OPERA HOUSE:**—The Opera House began the second lap of its dramatic season Monday, Sept. 22, with "Daddies."

OKLAHOMA CITY: Ringling Brothers' and Barnum & Bailey's Combined shows gave two performances here Sept. 18 to packed tents. The performances pronounced the poorest ever heretofore given by any circus in Oklahoma City. Admission prices raised to \$1.50 for admission and reserve seat. No return date wanted in Oklahoma City for long time to come.

PHILADELPHIA: FORREST—"She's a Good Fellow." Joseph Santley, Ivy Sawyer and Duncan Sisters. Last week. **GARRICK:**—Opens with "Three Faces East." Violet Heming. **BROAD ST.**—Opens with Mrs. Fiske in "Mis' Nelly of N'Orleans." **SHUBERT:**—Al Jolson in "Sinbad." 3d week. **LYRIC:**—Opens with Florence Reed in "Roads of Destiny." **ADELPHI:**—Toby's Bow with George

Marion. Last week. **CHESTNUT ST. OPERA HOUSE:**—Gallo Comic Opera Co. in "The Mikado" and "Pinafore." **WALNUT ST.**—Murray and Mack in "I'll Say So."

RICHMOND: ACADEMY OF MUSIC—"The Trail of the Lonesome Pine" continues to attract large audiences year after year. The play was well presented at the Academy of Music. Jane Ware, William J. O'Lo, Joe Lyonel and Dick Riley did well.

SAN FRANCISCO: COLUMBIA—Sept. 22, John Kellard, the tragedian, opens in repertoire. **CURRAN:**—The Curran presented Guy Bates Post in "The Masquerader" to a capacity house and from the advance sale the indication is that this play will do a very large business. **CASINO:**—The Casino is still starring Will King. This week he offers "Is That So." He is a "big drawing card" in San Francisco.

TORONTO: PRINCESS—"Pollyanna" played to fine attendance, but the company is not anywhere near as good as the one of last season. Viola Harper is nice in the title role and George Rivers is a splendid Pendleton.

WATERTOWN: CITY OPERA HOUSE—Maurice V. Samuel's splendid Biblical drama, "The Wanderer," carried a full house and won the highest approval.

WILKES-BARRE: NESBITT—"Sometime," Hammerstein's so-called musical romance opened for road tour on Monday evening to fair audience. Sue Parker and Knox Wilson well received. An excellent company with beauty chorus supported. "I Love You" was a drawing card for Wednesday night; the week closing with Florence Reed opening for road tour in the "Roads of Destiny."

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the Butchers and Meat Packers of
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makes a specialty of musical entertain-
ment of a high order.**WHERE SHOWS ARE****ACQUITTAL**, Chic. Sept. 21 indef.**CANARY**, Chic. Sept. 14 indef.—**CAPPY RICKS**, Chic. indef.**EXPERIENCE**, Boston Sept. 22 indef.**GALLO OPERA CO.**, Phila. Sept. 22-
Oct. 4.**HERMAN, FELIX and MILLER'S**Pittstown 24, Coatesville 25, Shenandoah
26-27, Mt. Carmel 29, Milton 30.**KEEP IT TO YOURSELF**, Chic.
Sept. 24 indef.**LISTEN LESTER**, Chic. Sept 15 in-
def.**MASQUERADER**, San Francisco Sept.
14-Oct. 4.—**MIDNIGHT**, Chic. Sept. 28
indef.**MIS' NELLY** of N'ORLEANS; Phila.
Sept. 22 indef.**NOTHING BUT LOVE**; Boston Sept.
22 indef.**PRINCE THERE WAS**; Boston Sept.
22 indef.**SCANDALS** of 1919; Phila. Sept. 29
indef.—**SOMEBODY'S SWEETHEART**;
Chic. Sept. 21 indef.**TAKE IT FROM ME**; Chic. indef.**TEA FOR THREE**; Chic Sept 22 in-
def.—**THREE FACES EAST**; Phila.
Sept. 22 indef.**UP IN MABEL'S ROOM**; Chic. indef.**3 DANCE
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HITS****WAIT TILL YOU GET THEM
UP IN THE AIR, BOYS****I'VE LIVED, I'VE LOVED,
I'M SATISFIED****EVERYBODY'S
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VAUDEVILLE VOLLEYS—From



They are after Ole Hanson, former Seattle mayor, for vaudeville.

Mayors have been in vaudeville before.

The ex-Mayor of Indianapolis (Mr. Swank) was once in.

Harry Weber might try and land General Pershing. The latter has been a success in everything but vaudeville and politics and he hasn't tried them yet.

Gus Thomas as a strike mediator might also get a week or so.

Now that everything is settled somebody ought to page Doc Steiner.

Perennial Emma Carus

There is only one Emma Carus and she is at the Palace this week where this happy comedienne is putting another spoke in her vaudeville wheel of popularity. While Miss Carus is a generalette in the big army of fun and a leader of the Pershing type when it comes to leading her forces to success the best part of her achievement is the work of Miss Carus herself. We have seen Miss Carus working under all sorts of conditions and the result has always been the same. She is the hardest kind of a worker and has yet to fall below the Carus standard set when Miss Carus stepped from musical comedy into the varieties. Miss Carus is a vaudeville jewel; an 18-karat entertainer who gives vaudeville the full value of her services with vaudeville the gainer thereby. It sure would be a mighty severe loss right now to the "big time" houses were Miss Carus to return to the legitimate stage. Miss Carus is just as big a favorite on the road as she is in New York and out Chicago and San Francisco way they sure think a heap of her personally as well as her work.

George Choos' race horse, Eastern Glow, is at Aqueduct track where his appetite has sent hay up several dollars on the ton.

William B. Friedlander has returned from a flying trip to Canada where he hopped on for a few days to strengthen one of his acts just starting over the Orpheum time.

Willie Solar has his mind made up about playing the Pantages Circuit, having a release from his contract with the Lew Fields' show, "A Lonely Romeo."

The Empress, Cincinnati, is to play burlesque. For some time pop vaudeville has been the policy. The house was recently sold.

De Havens Still in Pictures

Carter DeHaven and Flora Parker (Mrs. DeHaven) are still out of vaudeville. They plan to stick in pictures another year at least.

Frank Keenan seems to have passed up vaudeville for good. He has taken up permanent residence on the Pacific Coast to continue in pictures. Henry Lewis is out of vaudeville and now under contract as one of the principal male comedians with the new G. M. Anderson revue, "Fivolities of 1919."

Nan Halperin, a vaudeville star for many years, is the principal feminine player with the same show.

Personals—Emma Carus More Popular Than Ever—Successful Manager No. 6, George Robinson—Vaudeville People in Films—Ed. Clark Makes Farming Pay

Successful Vaudeville Managers—No. 6

Managers will have to trot mighty fast these days to keep pace with George Robinson, the popular manager of the New Brighton Theater at Coney Island, Robinson, not only having put over the biggest summer the Brighton has ever had but is announced as the manager of the new picture playhouse that the Robinson Amusement Company is to build on the site at present occupied by the Brighton Beach Casino, Ocean Parkway. This does not mean the genial George will forsake his managerial duties at the New Brighton, but simply will add more work on his busy shoulders as he plans to manage both. The new house is to seat 3,000 on two floors and will have an out-and-out film policy, with a symphony orchestra of at least thirty-five musicians and two \$25,000 pipe organs. The new building will start in the early spring. The management of the twin theaters (the new one is to be in many respects an exact duplicate of the present vaudeville theater), shows that when success is to be counted in running a house George Robinson is there forty ways. When the late Dave Robinson died his brother George, who was always at Dave's elbow, stepped right in and ran the New Brighton to perfection. Dave and George were not only brothers in the blood sense but they were much devoted to each other, regular pals and working in the most wonderful business harmony imaginable. While Dave's demise cast a heavy pall over George's life, George resolved all the more to make the Brighton, which Dave had set on a high amusement standard, retain full the popularity it held with the public. He has carried out Dave's ideas to the letter. George Robinson is not

a manager who works by the clock. Not by a long shot. He's on the job early and he stays late. He is always making improvements both back and front and the New Brighton each summer is operated along lines that would be just as big a success if it were located right in the heart of Broadway. George Robinson is counted on by his fellow-men as a regular fellow, in fact they unanimously declare "he's a good scout." The vaudevillians all like him and they beseech Johnny Collins to get them a summer date at the Brighton. If we had our way we would rechristen the house "Robinsons." That would be a good title for the new house being built. The name "Robinson" at Brighton Beach from now on is sure to be a positive guarantee for the very best there is in vaudeville and pictures. What more could that island section want?

Vaudevillians in Films

Janet Adair, whose long suit is vaudeville, is now in the pictures.

Edwin August, after a brief vaudeville fling, has returned to the films.

Houdini is still out of vaudeville and in pictures.

Polly Moran returned to vaudeville and then hopped back into comedy work in the films.

Annette Kellerman is missing from vaudeville; also in the films.

Pearl White is to remain in pictures. She had a vaudeville offer as a result of the strike.

Four Haley Sisters, out of vaudeville, in new Shubert "Passing Show."

Avon Comedy Four, out of the varieties and into the new Winter Garden show.

Trixie Friganza, out of vaudeville and into a new William Harris farce as its star.

Chic Sale, now out of vaudeville, may star in comedy films next year.

10 YEARS AGO TODAY

Pat Rooney and Marion Bent Present Their Newsstand Act at the Colonial For the First Time.

Nora Bayes and Jack Norworth Enjoined by Ziegfeld from Continuing Vaudeville Dates.

Murray and Mack Celebrate Twentieth Anniversary of Stage Partnership.

Horace Wright and Rene Dietrich Rehearsing New Act called "The Tokio Tulip".

Eddie Leonard Returns to Vaudeville After Short Minstrel Engagement.

Stella Mayhew Engaged to Appear in "The Jolly Bachelors."

Nat M. Wills Heads the Bill at Keith's in Philadelphia.

David Robinson Gives Big Benefit Performance at New Brighton Theater.

20 YEARS AGO TODAY

Thurston, Card Manipulator, Makes Hit at Tony Pastor's Theater.

Camille D'Arville Makes New York Vaudeville Debut at Proctor's.

Mr. and Mrs. Edwin Milton Royle Present New Comedy by Mr. Royle called "Miss' Wallet of Wall St."

Seven Acts in Chicago Sing Horwitz and Bowers' New Song "Always."

Seats for Opening of Weber and Fields' Music Hall Auctioned for \$4,637.25.

Ida Fuller, Sister of La Loie, Opens at Proctor's Pleasure Palace.

Al. Reeves Sings on Cleveland Street Corner in Costume for Charity.

Ed. Clark as a Farmer

For the past twelve or thirteen years Ed. M. Clark and Joseph B. Verdi have formed the happy, clever and decidedly entertaining vaudeville team of Clark and Verdi. Off the stage they are quiet, modest and unassuming, with the opinion formed that they are of the average run of variety workers. But such is far from the case. We happen to know that Ed. Clark's wonderful penchant for reading and his devotion to Greek philosophy alone stamp him out of the ordinary but wait—"that ain't all"—Ed. Clark is an honest-to-God farmer and for some years has successfully operated in Ohio—nearly two hundred acres—and Clark knows everything there is worth knowing about farm products, live stock and the market prices within 1,000 miles of that farm. Ed. cares not for the raising of hogs for the market for the simple reason it does not pay—anyway his farm hands tried it and cost Clark money to feed and take care of them. Then the market price was not sufficient to reimburse him for the trouble. Hay marketing is also a knotty problem. When the Government price is compared with the cost of raising a hay harvest, you will agree with Ed. that it isn't worth the effort. Then the labor matter is to be considered. Ed. says a man will get \$4 a day but will work only a day as he must put in a day for another man and so on, etc. Then there is wheat. That's Ed's specialty. The average out that way has been about 20 acres to the bushel—with the weight 60 pounds to the bushel for market selling and then comes the comparison to the Government's price of \$2.10, but there is little gained when one counts up the cost of fertilizer, now \$36 a ton (it was \$4 a ton only a few years ago, says Ed) and that the additional cost of getting it ready for the market entails the daily cost of labor and a total of about \$25 to bale ten tons that two men could probably finish in a day. This may sound like Greek to the average vaudevillian but to Ed. it's second nature as Ed. knows more about the fundamental principles of Greek philosophy than the men who started the first tug-o-war. But Ed. finds it more profitable to keep up his stage work as he gets along like a brother with Verdi and their act is always in demand. A new turn, however, is in the making.

Billy Quaid's novel manner of putting on a popular song singing contest at the Fifth Avenue caused that manager to receive congratulations last week.

Sully the Barber has as much worry on his mind as a Boston policeman with his job. It's talk that Adolph Zukor is going to tear down the Putnam Building in Times Square and build a new office layout thereon. That means Sully must move somewhere. Where will it be? Arthur Aiston says Sully can have his office; it's in the same building. Sully may use a portion of the sidewalk and again he may try for that tent in Times Square. Sully is going to try and use the old office during construction, asking the contractors to let his remain standing until the very last minute.

STRIKES PREVENT OPENINGS

Keith's Regular Louisville Season Delayed—New Syracuse House Opening Postponed

UNSETTLED labor conditions throughout the country are putting a crimp into vaudeville, especially on the opening of new houses and also starting the new season, and now that the steel strike is on and certain "big time" vaudeville centers are affected, a further effect is anticipated.

In Louisville Keith's regular season was to have resumed at the Mary Anderson (booked by Johnny Collins via the New York Keith Exchange), but the street car strike there has postponed the start indefinitely.

The new Keith Theater, Syracuse, was expected to be running full blast with vaudeville (another Collins house) on Labor Day, but labor strikes in that section have resulted in the belief that the Keith interests will be fortunate if it is ready by Thanksgiving.

There is scarcely a bit of the country that isn't affected by strikes, and while in some cases the families who have saved money will be enabled to invest in amusement, in others, the theaters will probably be the first to suffer.

"Unknown's" Big Hit

Every Monday afternoon and evening "try-outs" are added to the regular bill at the Harlem Opera House. Among those who scored an immediate hit and obtained a route forthwith from the Keith Vaudeville Exchange was Gertrude George, a singing comedienne. While Miss George put over *Blue Eyed Marys Down in Maryland, Here Comes the Bride and They Get By*, it remained for an "exclusive" number to make her hit all the more immediate. That was a song *She's Just Like Sal* that Bert Fitzgibbon wrote and which fitted Miss George's style like a glove. In private life Miss George is the wife of Joe Wood, of the Leo Feist song house staff.

Pershing Chauffeur at Show

Sergeant H. Eller, the personal chauffeur of General Pershing, is an old friend of Manager Derr of the Riverside, and the sergeant dropped around Monday night to see his old friend and to see his first vaudeville show since returning to the States. Eller proudly displays a handsome cigarette case that Pershing personally presented to him when Eller and the General parted company.

Road Houses Busy for Winter

The road houses along the adjacent motoring roads are preparing to winter it through with special attention paid to the cabaretting and the dancing. Some close during the winter to be sure, yet others do a profitable business when the snow is a foot high. Al Jockers and jazzing orchestras are the draw at Pelham Heath Inn on the Parkway.

Wayburn Busy at Capitol

Ned Wayburn is putting forth every effort to make the new revue at the new Capitol something that a Broadway picture house will long remember. Wayburn has been besieged by the rush of "girls" to obtain a permanent Broadway engagement. Ben Atwell is now trying to get some "stills" that will be worth comparison with a Mack Sennett bathing girl layout.

Bee Palmer at Palace

Bee Palmer, the jazzing girl, who doesn't blush when making the claim she was actually fired from the Ziegfeld show forces, is due at the Palace, New York, next week with her new act in which she is assisted by the "six kings of jazzapation."

IS THAT SO!

Savoy and Brennan, since leaving vaudeville and working in the Ziegfeld "Frolics," don't know what to do with their mornings when they are not sleeping. Many afternoons are spent in the vaudeville houses watching old acquaintances disport themselves where they (S & B) appeared for years.

James Madison is back on Broadway after a vacation spent in writing some new budget material.

Lon Hascal, who was formerly with "Overseas Revue," is to be in the new Winter Garden revue.

George Jessel has made good with Shuberts' "Gaieties" and will remain with that show indefinitely.

Samuel Rydell, of Co. No. 7, Medical Supply Depot Brigade, is returning from Vladivostok, Russia, via the Philippines and Hawaii, expecting to arrive here around Thanksgiving. He voluntarily enlisted for Siberian service May 9, 1918. He is a brother of Al and Louis Rydell.

Sues for \$50,000 Damages

Charles Wilkins, who formerly played in vaudeville with the team of Wilkins and Wilkins, is suing the Texas Oil Company for \$50,000 damages, claiming an auto truck belonging to the company made him a physical wreck for life. He was confined to a New York hospital for three months with exactly 87 stitches necessary to close wounds made by the accident.

Anna Wheaton in Show

Anna Wheaton, who for the past month has been appearing in vaudeville with Harry Carroll, is to appear in a new show under the management of Comstock & Gest. It appears Miss Wheaton was under contract to Charles B. Dillingham, who "loans" the clever musical comedy ingenue to C. & G., who plan to keep her in stage prominence for three years.

Miller a Proud Papa

John C. Miller, of the Riverside stage crew, is the happy father of a baby boy, born to Mrs. Miller Sept. 13. Mother and son are getting along as nicely as could be expected.

"Berlin Week," with Irving Berlin, Scheduled at Rivers' de Oct. 6
Friedlander's New Act, "Extra Dry" at Colonial Next Week
Pearl Regay Leaves Vaudeville for New Capitol Theater Revue
Federal Vaudeville Investigation Resumed About October 14
Cameron Sisters Refuse Production Offer to Play Local Dates

Bert La Mont Hurried Back

Bert LaMont, the vaudeville producer, went over to London ostensibly to spend some time there in quest of acts and material. He didn't tarry long on the other side. In fact, Bert stayed there long enough to make inquiry for the first boat back. It cost Bert a big tip, but he paid it gladly, and he reached old New York Monday. Bert says one can get about anything he wants in London if he wants to pay for it, but that as far as vaudeville material is concerned there is more to the square inch in the United States than in a mile square in London. Anyway, to make a long story short, Bert's back and doesn't care who knows it.

Klein Brothers with Shuberts

Al and Harry Klein, who as the Klein Brothers, have been playing vaudeville for some time, wind up their vaudeville tour next week at the Palace and then go to the Shuberts, having signed a three years' contract with them. They will likely be assigned to the "Gaieties."

Max Hart "In" on Show

Max Hart is reported as financially "in" on the new C. B. Maddock show, "Nothing But Love," which has started a road tour preliminary to coming into New York. Max jumped to New Haven Monday to give the new show the "once over" at close range.

To Appear at Capitol

Robert Cronkelton and Miss Leitzel, with whom he is working, has just signed an all winter's contract with the Capitol Theater Company, New York, to appear at the opening of that theater and for all winter.

Eddie Hartmann's Venture

Edward Hartmann, late sergeant of the U. S. Army, recently returned from services overseas, resigned from *Variety's* staff last week to engage in a commercial line. He and another New Yorker will open a shipping office on lower Broadway.

Hilda Spong in Vaudeville

Hilda Spong is to play vaudeville under Joseph Hart's direction, assisted by Lionel Pape, Jack Storey and Theresa Meehan.

BELLE BAKER'S RECORDS

Vaudeville Headliner Proving Unprecedented Draw on Two Weeks in Each Stand

BELLE BAKER'S two weeks' consecutive booking in each of the theaters booked on her present tour by the B. F. Keith Vaudeville Exchange, has been a record breaker so far, with her engagements in Philadelphia and Baltimore proving unprecedented drawing cards. Miss Baker's success in Philadelphia at Keith's was such that George Young, the general representative there of Harry Jordan, of the Keith interests, voluntarily testified to Miss

A BRACE OF HITS IN COLONIAL SHOW Clientele Votes This Week's Bill as Worth Seeing

One hit after another passed in review at the Colonial Tuesday afternoon and a capacity house bestowed much enthusiasm as the different acts elicited more than passing comment. The hits were not confined to one section, but were generously distributed throughout the program.

The Four Meyakos were a surprise in the opening spot, the versatility of the clever Japanese children drawing down a genuine applause hit right off the reel. Then came Billy Duval and Marie Symonds in a combination of crossfire and songs that scored effectively. They were well received.

Then Bart McHugh's "Playmates," with an unusually strong aggregation of singers, registered another slam-bang hit. The vocal department carried this act through with a hurrah. One of the biggest scores was made with *Give Me All of You*. Ben Bernie stepped into applause and whaled over another hit. Ben has ability and personality and that is an irresistible combination.

The Mosconi Brothers closed the first part. This is their second week up there, the boys getting a hand on their first appearance. These dancing demons tacked on an unqualified hit. Right after intermission were Irene Bordoni and Lieut. Gitz-Rice. This entertaining duo appear offering a stronger turn than on their former appearance, with Miss Bordoni rendering several numbers in French, with *Madelon* an undeniable feature.

George M. Rosener was a hit and Rae Samuels was a hit, and Bessie Clifford proved a splendid closer. Looking the Colonial over from the bully reception it received Tuesday afternoon the whole show is a solid array of hits. Anyway, that is the Colonial verdict. MARK.

Buckner Coming Back(?)

The report went along Broadway this week that Arthur Buckner is returning to the local producing game. Buckner recently was released from Blackwell's Island, where he was held for observation. Buckner's numerous business ventures have heretofore landed him within the meshes of the law. Buckner has been on Broadway lately.

Baker's popularity to pack the theater during the two weeks she was there.

Incidentally Miss Baker in setting a new house record for Keith's Philly house, a previous mark having been established at times and then broken in seventeen years, Miss Baker's figures topping them all. She is also devoting time enroute to making phonograph records for the Victor company.

Miss Baker is at the Cleveland Hippodrome this week, offering her elaborate song routine.

GAZING AT THE STARS

MOSS RESUMES VAUDEVILLE

Popular-Priced Circuit Booking in Full Variety Shows by Danny Simmons

ALL of the Ben S. Moss Circuit vaudeville houses resume their former popular-priced vaudeville policy, starting next week, with the new bills now being booked in by Danny F. Simmons, the general booking manager of the Amalgamated Vaudeville Agency. While the houses were all redecorated for a straight picture policy, with special photoplay programs, Mr. Moss has decided that vaudeville must be offered with the films.

Moss will continue to play big feature pictures from the Paramount-Arctcraft shops but his vaudeville will be resumed along the former Moss lines.

The augmented orchestra policy will be retained by Mr. Moss however, with only a slight reduction in the present playing size of the musical outfits.

Generally a pop-house orchestra numbers seven to nine men, with Moss having fourteen at the Regent,

fifteen at the Jefferson and eighteen at the Hamilton.

Moss' Flatbush has been playing vaudeville and pictures, restarting Labor Day, with Ed. Ryley managing.

For the present Moss' Prospect will continue its stock policy, having been leased for that purpose.

The Hamilton, with William Raynor managing, starts Monday with a six-act show, changing bills Thursday; the principal opening week act being "Submarine F-7."

The Jefferson, with Herman Phillips managing, playing eight acts, splitting Thursdays, will have Joe Woods' "Mimic World" as its main opening attraction.

The Regent, with Emil Groh managing, offering six acts, will have a special opening act.

The interiors of the Hamilton, Regent and Jefferson have all been handsomely redecorated and improved and the houses are in better physical shape than before.

ROW IN LOEW'S

Delancey Street Theater Scene of Regular "Riot" Tuesday

An act in Loew's Delancey Street Theater (142 Delancey Street) caused a veritable "riot" Tuesday that had the audience in an uproar while it lasted. Julius Bloom, 25 years old, was arrested as the chief disturber and charged with disorderly conduct.

Lamberti was on, giving imitations. He did an impersonation of Paderewski when Bloom, so the allegation goes, arose and shouted to the audience: "Don't applaud that man, he is against the Jews," the appeal likely resulting from a recent report in Poland of pogroms since Paderewski's assumption of the head of that country.

In the excitement house attaches endeavored to get Lamberti out of the theater before a panic occurred but the police restored quiet by taking Bloom into custody.

Abe I. Feinberg's Activities

From the Abe I. Feinberg office: Al. Herman, of the "Greenwich Village Follies," now associated with the production end of the Feinberg office; "The Corn Cob Cut Ups," routed for camp dates via the Liberty Theater Booking Office; Edward Smith, late of Ed. and Jack Smith in vaudeville, with the Feinberg office staff; Albert Kenney and Margaret Dana, in new comedy act by Al. Herman and booked by Feinberg, opened in local houses this week; Bert McGarvey, signed for new Eddie Leonard show by Feinberg.

Lou Lockett Engaged

Lou Lockett, who has been playing vaudeville, and Edna Pierre have been installed in "The Royal Vagabond," replacing Carl Hyson and Dorothy Dickson who refused to go on the road at present and will remain in New York. They have both production and vaudeville offers awaiting them.

Sousa's Anniversary

The John Philip Sousa Band happily celebrated its 77th anniversary Monday in Trenton, with a banquet tendered Lieutenant Sousa by the Mayor, the President of the Chamber of Commerce and 200 prominent citizens. The band is enjoying great road prosperity. It is due in Cincy when the world's base ball series starts there.

Gets Knickerbocker Date

As exclusively chronicled in last week's MIRROR, the Eddie Leonard show hit New York sooner than expected, with "Roly Boly Eyes" getting the Knickerbocker in place of "Just a Minute," the new John Cort musical show, which was destined to open there this week. Instead the latter will remain on the road for several weeks longer to be strengthened in divers places.

New Theater for Albany

The indications are most favorable that Albany will have a new theater to be devoted exclusively to high-class dramatic and musical attractions. The first list of subscribers to the capital stock of the project being promoted by Uly S. Hill, former manager of Harmanus Bleecker Hall, and George De Reuville, has been announced. In a short time work will be commenced remodeling the Second Presbyterian Church on Chapel street into a high-class playhouse.

Georgie Jessel Does Not Deny

The report that Florence Courtney of the Courtney Sisters and Georgie Jessel, now of the Shubert "Gaities," were married is not denied by young Jessel. The former vaudevillian is now busy accepting congratulations. The Courtneys are also with the Shuberts.

Promise Another Revue

Morris Green and John Murray Anderson, producers of "The Greenwich Village Follies," will produce a new revue about December 1, entitled "What's In a Name."

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Once Again	Howard and Clark
Golden Gate	Rhea Revue
I Know What It Means To Be Lonesome	Joseph Santly
When the Preacher Makes You Mine	Four of Us

FALL FESTIVAL BILL AT ROYAL

Long Show Contains Many Headline Acts

The Royal is holding its Annual Fall Festival this week, and the occasion is marked not only by an unusually long bill but by an unusually large number of headliners. Pat Rooney, Valerie Bergere, Hermine Shone and Dooley and Sales form a quartette of no mean proportions.

The show was started off weakly with Nora Jane and Company in a poor dancing act, but Lou Miller and Alice Bradford picked things up nicely with their songs in second spot. Tim and Kitty O'Meara followed in a dancing skit called "Memories of the Dance" in which they were assisted by Fred Clinton at the piano. They do four dances, an old minuet, a Bowery number, a Spanish dance, and a wild jazz. It is a very nice act and gets over well. It is useless to waste time commenting on Dooley and Sales. They are a perennial riot. If it is true that they are going into a production, there will be many a tear in the two-a-day houses. Hermine Shone, Jack Denny and Company closed the first half with a sketch by Emmett Devoy called "Peggy O'Brien." It has a nice idea and is well done, but would profit by copious cutting. It is very slow getting a start.

After intermission came Emily Darrell and her pup. Miss Darrell has a style of comedy that is all her own, and her solemn hound, Oscarlette, is a good foil. Perhaps the biggest hand on the bill went to Olsen and Johnson. They work like Trojans and put their stuff over with a bang. The audience demanded a flock of bows from them before the show could go on. Valerie Bergere and Company came next in "The Moth," also by Emmett Devoy. It is the best play Miss Bergere has had in a long time, giving her a chance to show her comedy power as well as her dramatic ability. The play is in four scenes, and is well staged. The supporting cast is also quite competent. Pat Rooney closed the show. Joseph Santly in his temporary companion until the new Rooney and Bent act is ready. Rooney sang *I Used to Call Her Baby* and some of his old numbers, and of course walked away with a hit. Santly sang *I Know What It Means to be Lonesome*, and handled the piano well.

MARTIN.

Helping Barney Fagan

The recent testimonial benefit to Barney Fagan at the Manhattan Opera House when all stagemen rallied to his support is reported as having netted the Irish comedian something like \$5,000. Barney is understood to be incapacitated for stage work and can use the money handily.

STAGE WAITS MAR NEW PALACE BILL

Ford Sisters Flash "New Act"—Emma Carus' Big Hit

Full stage acts at the Palace Monday afternoon caused several stage waits, but otherwise a bill that has such standard turns on it as Anna Wheaton and Harry Carroll (third consecutive week at the Corner), Homer B. Mason and Marguerite Keeler, Jimmy Lucas, the Ford Sisters, Dickinson and Deagon, Sylvia Loyal and that irresistible funmaker and jolly good stage "fellow," Emma Carus, is sure to give full vaudeville entertainment for the money received. Then to this list there is Carlos Sebastian and his new dancing-singing divertissement which has an elaborate stage setting that was designed by P. Dodd Ackermann. Four of Us is under New Acts.

Miss Loyal and her pigeons opened the show. She has made a number of improvements in the turn. The Four of Us was second. The Sebastian turn, "Bubbles," was third, with Sebastian working hard to send the turn over. He dances as of yore, but is giving his voice more play. Olga Myra is a busy mite of femininity, her combined dancing and violin playing proving a valuable aid to Sebastian. Arthur Anderson was at the piano.

Dickinson and Deagon were a sure-fire comedy turn in next position, while another slap of comedy was furnished by the Mason and Keeler sketch, which is a travesty on the eternal triangle proposition. Fifth spot was allotted to Miss Wheaton and Harry Carroll, who were splendidly received. Emma Carus was a happy hit. She and J. Walter Leopold form a stage combination worth seeing, Miss Carus putting a lot of pep and personality into her work.

The Ford Sisters, reviewed under New Acts, were undeniably a rollicking hit and never went better in their lives. Jimmy Lucas was a laughing success, held the next to closing position without any trouble, and put over his song numbers without much trouble. He revived *Minnie, Shimmy for Me* (his own composition), and then followed it up with *Give Them a Job* that sentimentally refers to giving returned soldiers employment. The old soldier "plant" was used nicely for the finish. The Epilli Brothers closed the show, and did a good job of it, their exhibition of physical development being worth while.

MARK.

Nellie Revell Hurt

Nellie Revell, general publicity expert for the John Cort shows, was booming both the old and new attractions for the Cort offices and getting things going for the Eddie Leonard opening at the Knickerbocker tonight (Sept. 25) when she was injured and her spine encased in a plaster cast. A vertebra is believed to have been fractured.

Sunday Vaudeville Concerts

Sunday vaudeville concerts were started by the Shuberts Sunday night in the 44th Street Theater, with the principal entertainers being Gilda Gray, George Jessel and Sophie Tucker.

NEW ACTS INCLUDE LEW BRICE, FORD SISTERS, AND OTHERS

Four of Us

The stage appellation sounds like a sketch idea. Nothing of the kind. It's a male quartette, singing this week at the Palace in second position. The men wore brown suits of the eddie-mack pattern and went through a routine of combined singing and solo numbers that can always be expected of four voices in vaudeville. It isn't the best quartette that ever hit the varieties by a long shot and neither is it the worst. It strikes a happy medium as attested by the applause the men garnered Monday matinee. A specially arranged medley of topical choruses usher them in on the turn, with an effective harmonized rendition of *When the Preacher Makes You Mine*. The tenor chap put over *Oh What a Pal Was Mary* with feeling, with the other voices on for the last chorus. Then they did *Jazzing Sweet Lullaby*, with yodeling trimmings, that was applauded and combined "their idea" of two Frenchy popular numbers, *Oui, Oui, Marie* and *Ooo-la-la*. By way of additional comment we would like to hear these boys warble *Golden Gate* in place of that *Wonderful Pal Of Mine* number; its more to their liking. Four Of Us were on unquestionable hit at the Palace. Their voices are sweet and harmonious although not as voluminous collectively as some of our other vaudeville quartettes. MARK.

Nora Jane and Co.

Nora Jane & Co. are the essence of mediocrity, presenting a dancing act that is cast in the die of hundreds of others. Anything that follows in the same path of others must be very well done to contain novelties. Neither of these essential features is apparent, quite the contrary in fact. The routine consists of a Spanish dance opening, a ball room waltz, a number by the act's pianist of an especially beautiful classical selection, Russian dance and an acrobatic dance for closing. We nationalize two of the above dances solely because of the costumes worn. The troupe consists of Miss Jane, a man dancer and a pianist. TIDDEN.

Lum Hong May

This is a very acceptable single for a neighborhood theater. There is an Oriental curtain with scenes of China in lurid colors, and Lum Hong May discovered seated on a low stool playing Hawaiian airs on a steel guitar in true Kanaka style. Lum Hong May sings *Down in Carofina* in a plaintive voice and Chinese feminine trousers, and springs a real surprise by pulling off a wig at the close, and disclosing his true masculinity. RANDALL.

Mel Klee

Mel Klee uses Al Herman's old monologue, and a comparison thereby becomes necessary. Klee suffers by it. Everyone is familiar with the material in the monologue, including the rather vulgar tone it has. Klee will probably please some audiences in popular priced theaters. Many of these will like the personalities about the other people on the bill. TIDDEN.

Fuller and Vance

Lew Fuller and Gladys Vance are another team in which the man plays a boob. Miss Vance has a baby voice. They talk and sing. The material is weak and among their songs *The Blues My Naughty Sweetie Gave To Me*, sung in an attractive costume by Miss Vance is the best number they use. The Italian poem "recited" by Fuller should be deleted altogether. Even if it was done by Forbes Robertson it would not be interesting. The laugh tag line falls flat. TIDDEN.

Mast Sisters

Rosalie and Josephine Mast, about 12 to 10 years old respectively, are remarkably talented child actresses on the vaudeville stage. Josephine is all bubbling over with enthusiasm when she sings *I'm a Jazz Baby*. In their "rube dance" they go through all of the motions of the country dwellers with brilliancy and inimitable style. NURNBERG.

(New Acts continued on page 1551)

Harlem Opera

Last half.



The Dancing Demons

are nifty.



The Melody Shop

is just

poor

rough

none.

The drops of

white paint

hide four

more.

Spink

& Tate make

great music.

various couples

a quick wit with

funny

anater and

marvelous

tricks. The

six Military

things close

the performance

By Ed Randall.

Slow Show at the 23d St During Last Half

Two sketches on a short bill is rather an overdose. Any more than one is bound to cause a let down from the pace that patrons demand a vaudeville show must travel. The program for the last half of the week at Proctor's Twenty-third Street includes H. E. Denton and Co. in "Poughkeepsie," a playlet presented by Charles Grapewin and Tom Nawn's "Pat and the Genii," which has been familiar for many years. The latter suffered from an undeserved lack of interest as it was separated from the first by only one act, Lucy Bruch, a violinist, who did not have enough pep to present the contrast needed. TIDDEN.

The Field Sisters sang and danced an opening to the show. Kelly and Klein, a Hebrew comedian and straight man, had some good stuff and some not so. Mel Klee, using Al Sherman's old monologue in its entirety, except for a change of songs, seemed to get over. Nora Jane and Co. closed. TIDDEN.

58th St. Last Half Bill Not Up to Average

The program the latter half of the week at Proctor's Fifty-eighth Street was not up to the average maintained by that house.

Wallace and Farrell, two women singers, open. Curry and Graham, another pair of singers, a man and a woman, follow and have a hard time of it because of the similarity to their predecessors. Will H. Armstrong and Co. presented a sketch called "The Thousand Dollar Ankle." Mr. Armstrong and his company, one woman, seem to get the hokum material over. Jack Marley delivered a spirited monologue that had many laughs and proved to be the best thing on the bill.

Grey and Graham did their familiar "Aboard a Transport Somewhere in Vaudeville," and were fairly rewarded. The Worth Weyton Four, imitators of kaliopes, Hawaiian string quartets and other things. Their cocksureness and pleased with themselves attitude are against them. Roland Truvers, an illusionist with a repertory of Sixth avenue magic store obvious illusions, closed the show. TIDDEN.

Comedy Acts Dominate Jamaica Bill, Last Half

Business was good at the Jamaica house the last half of last week and there was abundant applause by the huge audience. Edna Lee opened by singing *Alexander's Band is Back in Dixieland*, *I'm Not That Kind of a Girl*, *Dear Old Boy of Mine*, and *A Good Man's Hard to Find*. Al. H. White & Co. presented a Jewish comedy sketch which should prove a happy adjunct to any variety bill. Joyce and Geraty made a hit with Jack Mills' song, *I Don't Want a Doctor*. However, the best act on the bill was that of Langford and Fredericks with their funny travesty, "The Lingerie Shop." They were a riot of fun. Green and Parker in a clever comedy double were liked immensely. La Pell Bros. closed the show effectively. NURNBERG.

Mast Sisters Score at Steinway Last Half

The Mast Sisters, cunning child entertainers, were a pronounced hit at the Steinway, last half. They went through their routine with vim and vigor in their inimitable style. They sing *Can You Imagine* and do a "rube dance" together. Josephine, who seems to be the most talented, sings *For I'm a Jazz Baby* in a costume of a baby. Clifford Wilson & Co. opened with a clever juggling demonstration. Francis Elliott, female impersonator, gave a turn which is hard to describe. He has beautiful costumes. His yodeling is an effective acquisition to his act. Culvert and Shane in their double were well liked. Henry Lee delivered an odd monologue. Emma Krause and her Seven Honey Girls in a miniature musical comedy act and song carnival were splendid. Some of their numbers were *You Don't Need the Wine*, *Eyes That See and I Love You*. NURNBERG.

5th Ave. Last half.



Jas. Steiger helped Mel Craig sing. When the Preacher Makes You Mine and Work while waiting for.

Keller Mack tried to catch Anna Earl.

Dan Holt and Bert Weston in "Behind the Front" & Co.

Tuck and Clark did some amazing confections.

Tracey & Mc-Brine a hit.

Jack Rose was a scream & Grey & Old Rose made a beautiful ending

By Ed Randall.

Mlle. Rhea and Revue

Mlle. Rhea and Dancing Revue were at the Fifth Avenue the first half of the week. This act consists of a woman and two men, the woman being Miss Rhea, who features in solo dancing. One man handles the vocal numbers and the other the violin. This terpsichorean idea is of an interpretative arrangement, with special "drops" and "wings" to help carry out the impressions scenically. Each dance is of a fantastical arrangement, with one supposed to have Miss Rhea stepping from the heart of a valentine box. Miss Rhea works hard to please and does her best with her ballet number, in which she pirouettes on her toes. The violinist is Al musician and handles his instrument like a student of the old masters. The vocalist does well on his last two numbers, his best inning being with the *Golden Gate* number, with a violin accompaniment. MARK.

Curry and Graham

Mr. Curry talks and sings with a brogue, and looks Irish. Miss Graham talks and sings with a burr and dresses in kilts, but hardly conveys the impression of being a Scotch woman. They call their singing and talking turn "A Little Bit of Scotch and Irish." The Irish material spoken by the man gets over.

PROCTOR'S 125th ST.
Last half.

Edward Hill
a
chalk
talker
on hats. Good.



Garfield & Smith. O.K.



Gallerini Sisters. Fine musicians, & pretty girls.



Larry Reilly & his company made a hit in an old Irish scene. Walters & Walters ventrilo.



quized well, & Mullen & Francis made a lot of fun. By Ed Randall.

Lew Brice

The dancing of Lew Brice is a familiar and liked vaudeville commodity, therefore a turn that gives him ample opportunities should meet with success. His new mixture of songs and dances, in which he is assisted and pleasurably augmented by Adelaide Mason and Rube Beckwith, especially in the case of Miss Mason, and called "Dances and Tunes of 1919," allots him these opportunities in a measure. We say in a measure because Brice sings almost as frequently as he dances. He should dance more, however.

In Miss Mason he has a valuable partner. Her dancing is not unusual but her personableness is. She is especially easy to look at and she has a charm that is piquant. Miss Mason's wardrobe, which might easily be packed in a low crown 6½ derby, is designed with taste. What there is of her four or five costumes set off her charm. Mr. Beckwith is a good pianist and the specialty he does, playing Listz's *Hungarian Rhapsodie* with what might be called variations, is an estimable piece of work. The stage setting, done in several shades of golden brown contrasted with black, is especially artistic. TIDDEN.

Garfield and Smith

This is a downright good little act for the pop. route. Mr. Garfield has a droll manner and his partner, Miss Smith, is a clever foil for his witticisms. There is nothing particularly startling about their act, but they have that peculiar way of presenting their material so that their audience is always in the best of humor. RANDALL.

Ford Sisters

Once more the Ford Sisters have come from the offing with a brand new act which is on view this week at the Palace. We have seen the Ford girls in every act they have ever done and it is our belief that the present layout is the best turn they have ever presented. They may go a step further and surpass the present arrangement, but its doubtful. The present offering will prove a happy "big time" vehicle for some time to come. At the Palace Monday afternoon Misses Mabel and Dora were a hit of large-sized proportions. An augmented orchestra of jazzing type, of course, pianos, drums, reed and brass instruments (subdued tones mostly used) is used throughout, the seven men dressed in Colonial attire. It's quaint but picturesque raiment for jazz musickers. The girls used "The Hunt" for the opening, their bright riding habit combinations adding atmosphere. A particularly effective number was "A Minstrel Echo of the Past," with the girls in attractive dandy minstrelette costumes, hats, wide collars and big bows and knicks to match. The medley of old airs danced ala George Primrose was especially fetching. For the "Mabeldora Waltz" the girls wore simple frocks of a rich pinkish design and hats to match. For the closing numbers black was worn, a vampirish design being used that was noticeably striking. Of course the Fords offered a hardshoe routine that brought out dancing skill distinctively Fordish. MARK.

(New Acts continued on Page 1554)
(New Bills continued on Page 1556)

RIVERSIDE.

Gautier's Bricklayers display canine sagacity.



Raymond & Schram yelp well.



The Craale Fashion Plate is a dear.



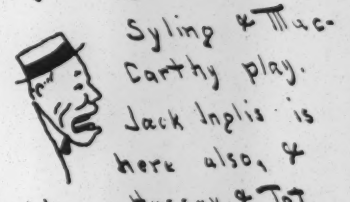
Phil Baker is funny with his father in a box.



Millership & Gerard have some good songs and steps.



Gunning sings and Syling & Thuc-Carthy play.



Jack Inglis is here also, & Jimmy Hussey & Tot Qualters & Six Cops top off.



By Ed Randall.

VARIED BILL
AT 81st STREET
Low Brice in a Vaudeville Revue Is Headliner

An enthusiastic but rather small audience on Monday afternoon responded generously to the six acts comprising this week's vaudeville program at the Eighty-first Street, which was pleasingly varied and headed by Low Brice in a new dancing act. Brice has as partners Adelaide Mason and Rube Beckwith, the latter being a piano player. The turn, which, for want of a better classification, may be termed a vaudeville revue, is called "Dances and Tunes of 1919." It scored a substantial success with the crowd on Monday.

Jack Rose, the "specialist for the Blues," was another favorite; in fact he made the hit of the bill. The psychologically unexplained fact that audiences go into paroxysms of laughter at the destruction of wearing apparel is again illustrated by Rose, when he tears up a straw hat every few minutes during his act, at which the payees roar. Rose has no singing voice, nor pretends to have, but he has a decided faculty of talking a song over, and two of such were *I Used to Call Her Baby* and *Sahara*.

Howard Langford and Anna Fredericks, in their snappy, sophisticated talking, singing and dancing act bunched under the caption of "Shopping," played under the difficulty of too large an auditorium. This stuff is too subtle to be shouted and goes much better in a small house. However, they partially overcame the handicaps and part of the crowd responded to their work. Harry and Grace Ellsworth repeated the justifiable hit they have made the several weeks we have seen them in No. 2 position around town. Harry's Russian dancing, when he does some gruelling work, has always been appreciated and was very much so on Monday.

Mlle. Diane, the French Chanteuse, and Jan Rubini, who is one of vaudeville's best violinists, won applause. But it is the exquisite playing of Rubini that makes 'em sit up and take particular notice. That does not mean that Mlle. Diane is relegated to the background, but the musician is so superior to the average that it would be rather strange if he did not predominate. Mlle. Diane is wearing some new gowns, which are very attractive. Adelaide Herman opened the show with magic. TIDDEN.

To Retain Ida May Chadwick

Ida May Chadwick, who is best known in vaudeville as the "hee haw girl," is to remain in the new cast of Arthur Hammerstein's "Some Time," which has Frank Tinney playing the former Ed. Wynn role. Miss Chadwick's eccentric dancing caused quite a hit since the show opened.

Berlin Fixing Fox Show

Harry Fox is to be starred in the musicalized version of "Brewster's Millions," with Irving Berlin writing special numbers for the new stage version of the George Barr McCutcheon story. Comstock & Gest will make the production. Fox was unable to get his price for vaudeville, but is making a series of phonograph records for an eastern company.

TOM OAKES

That
Eccentric
Fellow

BOOKED
SOLID

IT'S A RUNAWAY YEAR FOR

HARRY VON TILZER

Leave it to Harry to hand you the goods when he is on the job, and he is there both ways from the middle this year with the greatest bunch of stage material of all kinds that he has ever published. Every song on this page has been tried and proven a success. Pick out the ones you think you can use and we'll shoot 'em on to you.

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS
DOUBLES FOR TWO MEN OR TWO GIRLS
LOTS OF EXTRA CHORUSES

Beautiful Spotlight Song
Great For Quartette

CAROLINA SUNSHINE

The Most Beautiful
Irish Ballad in the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan

Music by Monte Carlo and
Alma M. Sanders

A Beautiful Oblivato For High Class Singers
You Will Hear It Everywhere

CAROLINA SUNSHINE

Another
Missouri Waltz

CAROLINA SUNSHINE

This is our Star Number
It's going to Sweep the Country
Lyrics by WALTER HIRSCH
Music by
ERWIN SCHMIDT

Song and Instrumental
Great For Dumb Acts

CAROLINA SUNSHINE

I AIN'T 'EN GOT'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song
A Great Patter Chorus

Wonderful Waltz for Orchestras and Bands
Beautiful Duet for Singers

CAROLINA SUNSHINE

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

Van & Schenck's Big Hit

OPEN UP THE GOLDEN GATES TO DIXIE LAND

Lyric by Jack Yellen

Still Going Big

SOMEBODY'S WAITING FOR SOMEONE

This Ballad will Never Die

A Riot of Laughs

WHEN MARIUTCH MAKS DA SHIMMIE SHE WAB

The Best Italian Song in Years By Sterling & Von Tilzer

Better than, Says I to Myself

SURE AND IT'S ME THAT KNOWS

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUB. CO., 222 W. 46th St., N.Y. City

BEN BORNSTEIN, Gen. Mgr.

MURRAY BLOOM, Pro. Mgr.

HERMAN SCHENCK, Asst. Pro. Mgr.

Chicago: EDDIE LEWIS, Mgr.
STATE LAKE BLDG.

Philadelphia: HARRY LINK, Mgr.
KEITH'S THEATRE BLDG.

Boston: BILLY HARRISON, Mgr.
220 TREMONT ST.

San Francisco: CARL LAMONT, Mgr., Pantages Bldg.

London: HERMAN DAREWSKI, Ltd.

Raymond and Schram

Two young men, Sport Tuxedo outfits, stand pretty close to the center of the stage not far from the footlights and offer a routine of songs a la cabaret. Start out with an after-the-war version of *Gee How I Hate to Get Up in the Morning*, which is a lyrical afterthought to the same tune of Berlin piece. The boys do well with *Oo-la-ls-oui-oui*, and also scored with *When the Preacher Makes Her Mine* and a grand operatic melody (parody) and did unusually well with *What's Worth Waiting For Is Worth While Waiting For* (new to the Palace regulars). The boys made a favorable impression with their voices and the Palace audience bestowed much applause upon them.

MARK.

Dan Holt and Company

Dan Holt and Burt Watson present a laughable travesty of the colored soldier and his white officer in a front line trench somewhere in France, called "Behind the Front." The jokes are different, but the whole thing resembles Gallagher and Rolley in "The Battle of Whats-the-use." The honors are still with the latter, but if "Behind the Front" is sent over a different routing than "The Battle of Whats-the-use" it will make a hit on any program.

RANDALL.

The Levolos

Wire walkers. Man and woman. Male part of team does main feats and is a clever worker either astride the tight wire or working a slack rope, with "bits" characteristic of our best wire performers included in the Levolos routine. After the duo do some "double" stunts the man goes through some daring swinging, works in a "drunk" effectively and on a specially-constructed wire operated by large-sized pulleys ala frames rides a two-wheeled bike swiftly ala treadmill. Good act of its kind.

MARK.

Gallerini Sisters

Female musicians. Name and dark complexions indicate they might be part of the Gallerini family working elsewhere as Gallerini and Son. Girls affect Italian garb, the slenderer of the two wearing pantalettes and silk stockings to match. Open with accordions. Lena Gallerini sticks to the accordion throughout, but her sister switches to the violin. There are topical and classical numbers, with the results in the pop houses surefire.

MARK.

Preosler, Klass and Saxe

A tall, slender man, with a collar of semi-minstrel make, with a rather chalky face, presides at the piano. Another man plays instruments, using a saxophone most of the time and jazzing it for all the strength in his body. The third member of the trio is a woman who handles the vocal numbers, although there are several combined close harmony flings by the trio. The woman does well with her numbers, which run mainly to the jazzed type. The numbers included *A Long, Lean Disconnected Man Is Stuck on Me*, *Bylow Your Baby Is Going to Sleep*, *The Ragtime Jazzland Glide*, *I Could Hear Your Music All Night Long* and *Old Dixieland Is Back from France*. There is a musical duet by the men that has the saxo boy working like a Trojan and the pianist going through some monkeyshines with the stool and piano intended for comedy. However, the general score was in their favor, although the trio sure noised up that Dixieland number.

MARK.

Frank Hurst and Co.

Mr. Hurst, who claims to have played with Bessie Clayton, has a turn which is food for much criticism. It contains a piano player and himself, which he calls "Co."—a decidedly superfluous title. The piano player is inclined to act too nonchalantly, although he does not do anything to feel that way. His material is not wisely chosen. The colored jokes are good, but his selection of songs, with the exception of *High Brown Babies Ball*, are not to his advantage. He ought to do more singing, for with the wonderful voice which he has, he could easily score a hit on big or small time. At times his high notes have a tendency of being harshly flat. This fault he should correct immediately. His personality is about the only thing that holds the patience of the audience, and which probably accounts for the little applause he receives.

NURNBERG.

Tracey and McBride

Stella Tracey and Carl McBride present a turn that will do extremely well on any big time program. They start via patter anent the divorce mill, wear striking and appropriate costumes, give a good burlesque of a Spanish Dance, go to the movies, and altogether, have an awfully good time, and do it so that all their audience enjoys every minute of the act.

RANDALL.

Mel Craig

Assisted at a piano by James Steiger, Mel Craig goes through a repertoire of capers. He sings most pleasantly *Worth While Waiting For* and *When the Preacher Makes You Mine*. His dancing is as good as the average and his imitation of Frisco is just poor.

RANDALL.

Wallace and Farrell

The Misses Wallace and Farrell just walk out and sing, and their appearance on the stage is a cue for some of us to feel rather strange that we have not got a knife and fork in our well known hands. One of the women is devoid of singing voice and personality and the other is mediocre. The best songs they do are *Bye-Lo* and *Oh What a Pal Was Mary*.

TIDEN.

Tuck and Clark

While Tuck and Clark sing, play and dance a bit, and yodel delightfully, the main interest in their act lies in the limber and grotesque contortions of one of them. By reason of a sense of humor possessed by both young men, Tuck and Clark can well hold down an early spot on most any bill.

RANDALL.

Jane Castle with Charles King

Jane Castle, formerly with "Kalinka" and also well known in vaudeville as a member of the team of Nelson and Castle, joined Charles King's "Dream Stars" at the Colonial Theater last week. Miss Castle has assumed the part formerly played by Lucille Chalfant.

Strauss Programming Palace

The programs for the Palace and other B. F. Keith "big time" theaters is again being done by the Strauss Company, the differences between the Exchange and the programmers having been amicably settled. For several weeks Leon Rubenstein furnished the Keith theaters with programs.

K. & E. Sign Vaudevillians

Klaw & Erlanger have just signed up Florrie Millership and Al. Gerrard, vaudevillians, and will place them in their company of "The Velvet Lady." Miss Millership and Gerard are at the Riverside this week, joining the K. & E. show next week.

O'Neill Quits Vaudeville

Joe O'Neill, formerly manager of Proctor's 125th Street Theater, has severed his connection with that house, and has accepted a position with a large motion picture company.

Dooley and Sales Sign

Dooley and Sales, who have been in vaudeville for some years, have been signed by the Shuberts for their "Gaieties of 1919," which has been playing the Forty-fourth Street Theater. Jim Dooley and Corinne Sales, after two more weeks of vaudeville, this and next week, will join the Gaieties, which will then be in the Winter Garden.

Coney Island Closes

Coney Island has closed its summer season, the Mardi Gras last week being the end of the Island's festivities. While the closing week was a hummer in every way, the season as a whole has not been as prosperous as might be imagined. Rain, prohibition and car strikes have been influences which have hurt Coney's business. Luna Park and Steeplechase Park closed at midnight Saturday, while other concessions remained open until early Monday morning.

K. C. B.'s Request

K. C. B., the celebrated "one liner," during the last part of last week, devoted his boldfaced type to an earnest appeal to Ed. Wynn to return to the stage, as he had given Mr. and Mrs. K. C. B. more personal entertainment than any other comedian. Some puff for Wynn.

About Dick Green's Salary

Dick Green, of Chicago, is the second vice-president the I. A. T. S. E. and business manager of the Chicago union. In an interview with Chicago newspaper men the fore part of the week he is quoted as saying that he receives \$200 a week for his combined services and doesn't give two whoops who knows it. Green characterized the proposed business agents' union as a lot of bunk.

Engage Riggs and Witchie

Riggs and Witchie, who recently returned from a long stay overseas, playing European engagements, spending most of the time in Paris and London, are under contract to the Shuberts for their new Winter Garden show.

Mercedes Show Not Drawing

Contrary to expectations the Mercedes Road Show, which is in Indiana this week, is not drawing and the chances are that Mercedes will close shortly rather than incur further losses.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH

A. PAUL KEITH

EDWARD F. ALBEE

F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

I N T H E S O N G S H O P



Ray Walker is back in town. He spent about a year in Europe entertaining the soldiers, working eighteen hours a day, and refused to leave until he was sure that he couldn't be of any more service. Ray was a big favorite with the boys. He is credited with being the only American popular song writer to place songs with French music publishers. As yet, Ray hasn't signed up with any publisher. He's resting up for a while.

Joe Keith's Rise

When Fred Belcher died Joe Keith lost one of the best friends he ever had. Since the day that Keith became assistant bookkeeper for Remick he has been a protegee of Belcher's. Although Joe has been appointed general manager as the result of Belcher's departure, he would rather have been demoted to his first job with the firm could the demotion have kept his friend a little longer in this world.

But Keith deserves all the promotion he has received. He is a hard worker, believes in giving every one a square deal, and admits that other publishers are capable of turning out hits. During the twelve years that he has been connected with Remick and Co. he has successfully held the positions of bookkeeper as well as assistant sales manager, manager of all the Remick stores, assistant general manager, and now secretary and general manager. He said that whatever success he has had he feels that he owes to Fred Belcher.

Any time a publisher tells you that your song is a piece of junk you may get some consolation from the fact that in China authors of all kinds are handled with kid gloves. According to The Woman's Magazine for October, editors and publishers in China return unavailable manuscript with the following statement: "Illustrious brother of the sun and moon!" No one uses the sun and moon more than a popular song writer. "Look upon the slave who rolls at thy feet, who kisses the earth before thee and demands of thy charity permission to speak and live." Can you picture any popular publisher getting this stuff out of his system? "We have read the manuscript with delight. By the bones of our ancestors we swear that never before have we encountered such a masterpiece. Should we print it, his Majesty, the Emperor, would order us to take it as a criterion and never again print anything which would not equal it. As that would not be possible before ten thousand years, all tremblingly we return the manuscript and beg ten thousand pardons. See—my head is at thy feet and I am the slave of thy servant!"

And some people get an idea that Chinamen aren't wise. Well, for pure hokum, that little monologue of the editor's has all the American brands beaten forty ways.

Before another month passes Meyer Cohen will have representation in approximately fifteen big cities. Meyer is all set for a big season.

BY E. M. WICKES

Personals—Joe Keith's Rise—Captain Goldsmith Wins—Stasny's Record-Breaking Sales—Leo Heslin to Repeat

I Can't Get A Chicken is keeping the pianists very much on the go at the new professional studios of Jos. W. Stern & Co.

Oh, How She Can Dance! Laughing Water, and *Daddies* are setting a fast pace for all the other numbers in Chas. K. Harris' catalog.

Harry H. Pace, president of the Pace and Handy Music Co., paid a visit to the New York offices and discovered that his partner, W. Handy, had the "Blues."

Leo Heslin to Repeat

Years ago when *Sweet Adeline* was first published Leo Heslin happened to see a professional copy of it in the publisher's office. At that time Heslin was with the American Comedy Four and was desperately in need of a good ballad. He took *Sweet Adeline*, when no one else thought much of it, and introduced her to the public. He made such a hit with it that practically every quartette in the country grabbed it. This week Leo opens at Branford, Ontario, with the American Comedy Trio, and will be the first to feature *Sweet Alice Gray*, which, incidentally, was written by Dick Gerard, the author of *Sweet Adeline*, and Halpin O'Reilly Gilbert. Heslin has always been looking for a number like "Adeline," and says that *Sweet Alice Gray* is the best quartette song he has run across in years.

Harold Weeks, composer of *Hindustan*, *Chong* and other hits, has purchased an interest in the Echo Music Company of Seattle, Washington, and has placed two numbers, *Little Jo* and *You Ought to Know* with the firm for early publication. James W. Casey, manager of the Echo Co., thinks they are the best songs that Weeks has turned out, and is planning a big campaign for them.

Several publishers are sending in record-breaking orders for copies to the printers. They don't want to be left empty handed in case the printers' strike should last for a few weeks.

Wait Till We Get Them Up in the Air Boys, has everything pretty much up in the air at the Broadway studios. The way acts are running in to get the number you'd think that every professional copy was a fifty dollar Liberty Bond of the last issue. With *Dear Old Daddy Long Legs* and *Wait Till We Get Them Up in the Air* selling as fast as the printers can turn out copies, Will Von Tilzer hasn't much to worry over during the present season.

Stasny's Sales Records

Every sane person in the music game admits that Stasny is doing a land office business, and this in spite of the fact that he hasn't an army of performers using his songs. Some say he is only a flash—the flash resulting from his wild advertising—and that he won't last. Others hold that his expensive title pages sell the

songs, and that as soon as the novelty wears off his sales will drop to nothing. Stasny says nothing. Nevertheless, for the past four years he has been working along the lines he now pursues and his business has been increasing every month. Only last week the manager of one of the five and ten cent syndicates wrote him that *Girl O' Mine* was the biggest seller he had handled in years. Howinell does he do it?

The Franklin Earl Hathaway Music Company of Chicago, Ill., has just issued *Shimm'ring Glimm'ring Araby*, and *O Mother Mine*. They are waltz ballads. The firm is making a specialty of lullaby songs. *Hush, My Baby, Hush!* and *Hush, My Honey Gal* are finding favor with yodelers.

The Buckeye Music Co., of Columbus, Ohio, has started another song writers' contest. Unless one holds or buys at least two shares of stock in the company he isn't eligible to submit manuscripts. The firm will do a wise thing to eliminate that condition, for if the president of the company will examine the lottery law he will be likely to discover that the condition compelling prospective competitors to purchase stock is a violation of the U. S. lottery law.

Captain Goldsmith Wins

Captain Charles F. Goldsmith isn't a race horse, but he travels faster than one. And a certain song writer in the Bronx will vouch for the Captain's speed. The Captain is the head of the Mayor's Committee on Rent Profiteering, and the way he handles some of the bandit landlords would make a third rate movie director jealous. The Bronx song writer has been jumped twenty dollars in rent, and as he hadn't written *Bubbles*, *Smiles* or *Till We Meet Again*, he didn't like the idea of digging into his jeans for that extra twenty. So he gathered all the tenants around him. They drew up a complaint and then took it to Captain Goldsmith. Once in Court, where the Captain had the tenants and landlord meet, the judge told the landlord that he wouldn't be able to collect any increase until the case was brought to trial, which wouldn't be for six months at least, and that he, the landlord, was lucky that he wasn't put on trial in the criminal courts. As a result the Bronx song writer will save twenty dollars a month for the next six months. By that time he will have been paid his February royalties.

Marie Mothers Poets

When the old Bowery was in bloom Jimmy Doyle and "Nigger" Mike used to father song writers, of the embryonic brand. When all the world turned a deaf ear to a song writer he was sure of a welcome in Doyle or Mike's place. But until recently no one has ever thought of giving a helping hand to the budding poets. One should al-

ways handle poets and song writers carefully—yea tenderly—for you never can tell just when you're nursing a budding genius.

Romany Marie gets a great deal of pleasure out of keeping together the bodies and souls—and poets have some souls—of struggling poets. She conducts the Roumanian Tavern at 20 Christopher Street, Greenwich Village, New York, and any time a poet can't induce some magazine editor to part with the coin of the realm for some verses, he has the privilege of going into Marie's place and ordering a square meal. She never asks him when he expects to pay, and he isn't limited to one meal. He may come until he digs up some money, and then if he feels inclined to pay, all right. If he doesn't, Marie simply shrugs her shoulders and smiles. But she never turns a hungry poet away from her table. Several poets, whose names appear quite frequently in magazines, figure that they owe their success to Marie's generosity, for if it hadn't been for her they would have had to go to work. To date, however, every poet who has run up a bill has come back and made good.

And It's Worth While Waiting For, published by Waterson, Berlin & Snyder is drawing many new faces to the firm's professional studios. Maurice Abrahams, the professional manager, has a hard time of it keeping up with the demands of acts who wish to feature the number.

Miss Hayward's Slangy Skit A Gem On Fifth Ave. Bill First Half

While Andrew Mack tops the Fifth Avenue bill the first half and goes through his "single" with breezy stories and Irish songs, with *Mister Moon* the best bet of his vocal numbers, it remained for Jessie Hayward's slangy skit to haul down the comedy honors of the bill. It's a genuine slangy classic and Miss Hayward has bully support, the acting of the man playing the manager being exceptionally good. He may have been in the legit all his life, but if the present acting is any criterion of his ability then he is bound to remain there.

Miss Hayward's sketch has a humorous strain throughout, with a bit of sentiment that adds irresistible atmosphere. The lines are unusually good, most of them doing credit to a \$3 dramatic comedy. It sure is welcome in vaudeville.

The Leveles, opening, are under New Acts. Also are the Gallerini Sisters. Then appeared the laughable, amusing Hayward skit. Linton and Lawrence, with their merry hodge podge of songs, dances and "bits" pleased. They make a splendid try for novelty for the opening and closing.

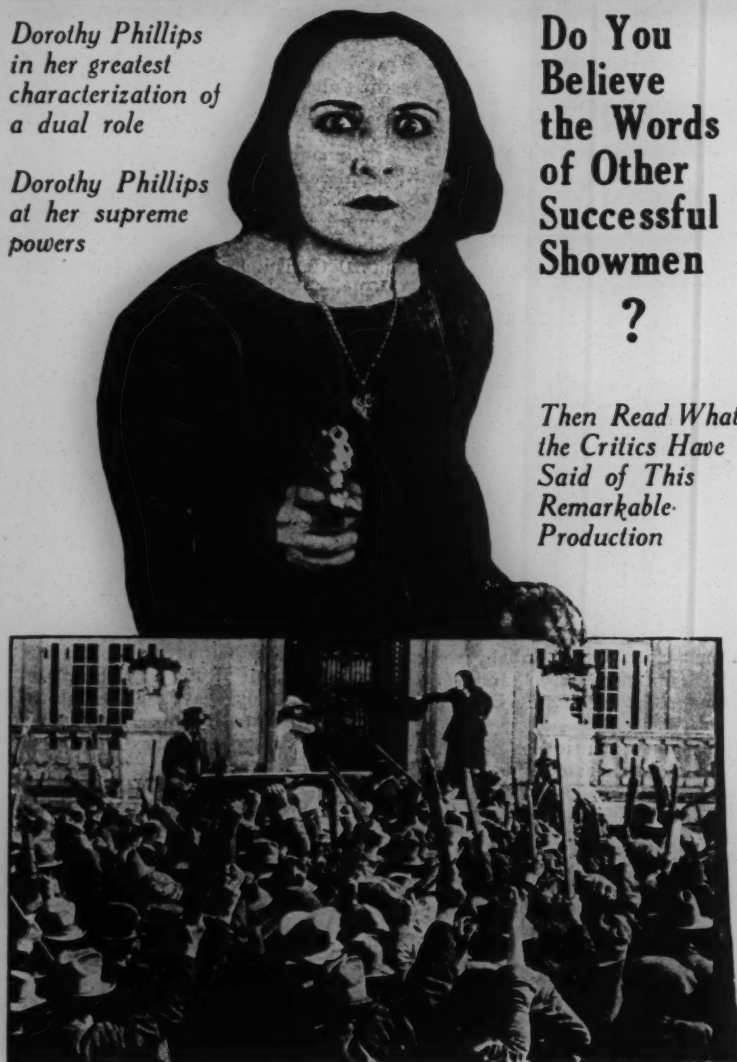
Then came Mack for a hit, and Mlle. Rhea and Revue, a new act (reviewed elsewhere). Charles Kenna and his street-fakir stunt entertained. The Arco Brothers held attention with their physical prowess demonstration.

MARK.

GAZING AT THE STARS

Dorothy Phillips
in her greatest
characterization of
a dual role

Dorothy Phillips
at her supreme
powers



Do You
Believe
the Words
of Other
Successful
Showmen
?

Then Read What
the Critics Have
Said of This
Remarkable
Production

NEW YORK says

"Thrilling—full of dramatic interest—a talented star."—*Evening Journal*.
"Nothing has been spared."—*Tribune*.
"More than the usual number of thrills."—*Sun*.
"Elaborate."—*Times*.

"Unusually beautiful."—*Telegraph*.
"Interesting and vivid."—*Globe*.
"Intensely interesting."—*Journal of Commerce*.
"Engrossing—a timely message."—*Evening Mail*.

CARL LAEMMLE OFFERS

DOROTHY PHILLIPS

in Allen Holubar's Master Production

"The RIGHT TO HAPPINESS"

CHICAGO says

"Here is proof positive that Dorothy Phillips is a great actress—and that Allen Holubar is a great director. This picture is going to be very popular—it is first of all a romantic drama. If you enjoy good pictures you can't afford to miss this."—*Evening Post*.
"Dorothy Phillips in the dual role of both daughters is superb. The picture is forceful and appealing and it will prosper."—*Herald and Examiner*.
"The audience liked the picture. That, after all, is the criterion. People were saying, 'Isn't that wonderful?' No one can see it and fail to be impressed."—*Daily Journal*.

BOSTON says

"It is the duty of every person in Boston to see 'The Right to Happiness.' It deserves to rank among the masterpieces of the screen world. It has yet to be equalled."—*Evening Record*.
"A powerful picture of today's conditions—a striking portrayal."—*Herald*.
"One of the most human film plays of the season."—*American*.
"Artistic and convincing."—*Transcript*.
"A dramatic love story. It is hard to believe it is the same actress in both characters."—*Post*.

For Long Runs and Special Engagements this Picture is
the Biggest Bet in Years. Review it privately at any

UNIVERSAL JEWEL EXCHANGE

FESTIVAL BILL AT THE ALHAMBRA Ten Acts and Two Short Films Provide Long Entertainment

This week the Alhambra is presenting a Full Festival Bill, one of those bills that is advertised on the boards with a time table. But Manager Munsell wisely rearranged the ten-act schedule and the result is a far better lay-out.

The program has no featured acts. The honors, on Tuesday afternoon, were split between the Klein Brothers, Joseph E. Howard and Ethelyn Clark, Hunting and Francis and Luba Meroff and Co.

What is there left to say about the Kleins, save that they were the usual riot? It would be going over familiar ground to pick out the things they do and say that were appreciated most, and besides it would practically constitute running over the whole act. Joseph Howard and Ethelyn Clark were another well-known team that are prime favorites. Howard introduced a brand new number of his, *Once Again*, which immediately caught on. Miss Clark's stunning and extensive wardrobe caused, as usual, many oh's and ah's.

Luba Meroff's neat little turn, in which she is capably assisted by her brother and a young woman, met with enthusiastic response. Miss Meroff sings with dignity and charm, and the girl is one of those performers whose personality is their forte and she has chosen material which exactly suits her. Besides this, personality is not her only mainstay. She works with ability. Her singing of *Lisa Jane* starts the act off well.

Hunting and Francis, presenting their well-known "The Flower Shop," which they played before the boys in France, were another substantial hit.

Another of those novel playlets written in rhyme by Frances Nordstrom, called "Magic Glasses," scored in its inning. J. C. Nugent's monologue, which is too long for the kind of stuff he introduces, came in for a fair amount of applause.

Johnson, Baker and Johnson got their usual quota of laughs with their hat slinging. Nevins and Gordon have a let down in the middle of their act that should be eliminated, leaving mostly dancing and less singing for them to do. Frank and Milt Britton, real jazz players on trombone and cornet, started the bill off well and Stanley and Milt Hughes held in the majority of the crowd in closing the long show. TIDEN.

Fair Bill First Half Harlem Opera House

Nestor and Vincent have an inspiring act of balancing huge and intricate candelabra with the aid of only their sense of equilibrium and their costumes. Ben Smith, in blackface, sang some special and individual songs in tenor. Quinn and Cavery carried on some would-be-funny chatter on the poop-deck of the Submarine Y. 4. The Lerner girls dance extremely well. Murray and Volk spring some love comedy and sing rather well *O, What a Pal Was Mary!* Sherman De Forest closed the program with a helter-skelter circus turn. RANDALL.

BUSHWICK PROGRAM Many Good Features On Bill This Week

Charles King and Co. headlined. His four girls are pretty and graceful. Anderson and Yvel opened with a skating act and a little singing. Helene Davis in her imitations of chorus girls from past shows followed, and sang *Smiles*.

Sam Leibert and Company in "The End of the World," a Jewish comedy, full of good Jewish comedy and funny situations. The act has a fine start, but the curtain comes after the audience has subsided, making rather a bad finish.

Brennan and Rule, singing and playing many of their own compositions. Their song, *Gates of Gladness*, is a good one, and Ernest Ball's new piece, *Let the Rest of the World Go By*, was also sung.

Imhof, Conn and Coreene, in "A Pest House," took down the house. This act is just full of Irish humor.

Brendel and Bert in "Waiting for Her," a little sketch, mostly in Swedish dialogue, followed, and Miss Bert rendered *Everybody is Crazy Over Dixie* very well. Thunderous applause followed Brendel when his clothing began to fall from him. The Breen Family closed the bill with some very nice dancing and juggling. HUSTED.

ORPHEUM BILL

Unusual Amount of Singing in Program

There is an unusual amount of singing at the Orpheum this week. Grace La Rue sang her repertoire of fine songs with the usual result—a big hit. The audience also enjoyed some fine singing when the musical farce "Kiss Me" was presented. Most of the fun in this act is furnished by a young lady who vamps right clear through the whole show.

Herman and Shirley presented a novel contortionist act. Mr. Herman twists himself into all kinds of knots and dances at the same time. Stanley and Birnes won approval with some singing and eccentric steps and Regal and Moore were a vaudeville show all by themselves. They sang, danced, told jokes and finished with some fancy acrobatics. Harriet Rempel and company presented a sketch called "Tarrytown."

Walter C. Kelly closed the show with a humorous imitation of an old southern judge. HUSTED.

Fair Program at Proctor's 125th St. First Half

Jack Hanley started the bill with his clever juggling. Hallen and Fuller, the same Mollie Fuller of shows long gone by, repeated their successes of former years with a repertoire of dances, jigs and reminiscent chatter. Robins and partner, the latter is absolutely beautiful, amused with his voluminous pockets, and his seemingly never-ending supply of trick instruments, which he found therein, and his imitations thereof. Giblen and Mulcahy presented a musical entertainment far above the quality of the ordinary run of vaudeville acts. An impression was adequately given of John McCormack singing *Acushla Mavourneen*. Another fine turn that was a hit was Chinese, the Canton Trio. RANDALL.

next issue

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WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of October 6th in Parenthesis—

NEW YORK: ALHAMBRA—Sept. 29, Bergere Co., Valerie (N. Y., River); Killam and O'Dare (N. Y., Colo.); Kiss Me (B'klyn, Bush.); Mosconi Bros. (N. Y., AL); Raymond and Schram (Bos., Keith); Samuels, Rae; Swan and Swan (N. Y., Colo.). COLONIAL—Sept. 29, Brendel and Burt (N. Y., AL); Breen Family (N. Y., AL); Cameron, Sis (Phil., Keith); Davis and Darnell; Masters and Kraft; U. S. Glee Club (B'klyn, Orph.). RIVERSIDE—Craig and Steger; Dockstadter, Lew (Phil., Keith); LaRue, Grace; Seymour, H. and A.; Herman and Shirley (N. Y., Royal). ROYAL—Sept. 29, Grapewin Co., Chas. (B'klyn, Orph.); Hale and Bro., Will (B'klyn, Orph.); Patricola (B'klyn, Orph.); Quixey 4 (B'klyn, Bush.); Shone Co., Hermine (Bos., Keith); Stafford Co., Frank; Stanley and Birnes (B'klyn, Bush.). HARLEM OPERA—Sept. 29, 1st half: Davies and Co., Tom; Marconi Bros.; 2d half: Cunningham and Bennett; Hallen and Fuller. 5TH AVENUE—Sept. 29, 1st half: Dale and Burch; Fashion Minstrels; Heron and Co., Eddie; Jarro; Schuyler, Elsie; 2d half: Latell and Co., Alfred; Morey, Senna and Co.; On the Yellow Sea; Poughkeepsie; Powell and Co., Catherine. 23D STREET—Sept. 29, 1st half: De Onsonne and Baker; Loney Haskell; Noodles Fagon and Co.; Wild Night; 2d half: Carp, Al; Davies and Co., Al; LaRose and Lane. 125TH STREET—Sept. 29, 1st half: Bernard and Merritt; Klee, Mel; Latell and Co., Alfred; Sailor Lanning; Poughkeepsie; 2d half: Fern and Davis; Rudinoff.

BROOKLYN: BUSHWICK—Sept. 29, Darrell, Emily (Balt., Maryland); Doolley and Sales (N. Y., AL); Hunting and Francis; Johnson, Baker and Johnson (Lowell, Keith); Miller and Bradford; Le Poilu; Rempel Co., H.; Sebastian Co., Carlos (N. Y., Co. 10). GREENPOINT—Sept. 29, 1st half: Cooper, Harry; Regal and Moore; 2d half: Brooks and George. ORPHEUM—Sept. 29, Davis, H. (N. Y., River); Dennis Bros.; Dickinson and Deagon (N. Y., Roy); Dream Stars (N. Y., River); Gunning, Louise; Herman, Mme. (N. Y., AL); Imhoff, Conn and Corenne (N. Y., River); Nugent Co., J. C. (B'klyn, Bush.); Royal and Moore. PROSPECT—1st half: El Ray Sisters; Fern and Davis; For Pitt's Sake; Grey and Old Rose; Harris, Dave; 2d half: Burke and Co., Mabel; Dale and Burch; Fashion Minstrels; Regal and Moore. BOSTON: KEITH—Sept. 29, Baker, Bert (Port., Keith); Brennan and Rule (Lowell, Keith); Inglis, Jack; 4 Meykows (Lowell, Keith); Purcell, Chas. CLEVELAND: KEITH—Sept. 29, Baker, Belle (Det., Emp.); Diamond and Brennan (Dayt., Keith); Devoy Co., Emmet; Earl Co., Maude (Dayt., Keith); Ross, Eddie (Young, Hip.); Stantos and Hayes (Det., Keith); 3 Stewarts (Colum., Keith).

DETROIT: TEMPLE—Sept. 29, Cummings and White; 6 Kirksmith Sisters; Mackart and Bradford; Marino and Maley; Nitta Jo; O'Neill and Keller; Roth, Dave; Topan and Geneva (all to Rochester, Temple).

MOUNT VERNON: PROCTOR'S—Sept. 29, 1st half: Cunningham and Bennett; Powell and Co., Catherine; Rudinoff; 2d half: Creole Fashion Plate; Fort Pitt's Sake; Harris, Dave.

NEWARK: PROCTOR'S—Week of Sept. 22: Winston's Water Lions and Diving Nymphs in their Aquatic Act, were one of the headliners. The little "Boy Wonder," Joe Laurie, in "What-ika," was received by an audience, who seemed to revel in the diminutive comedian's oddities. Frank Herbert, Ray Dean and Company, had a comedy, "Cold Feet." Tom Sully and Genevieve Houghton, in a singing and dancing act, were well received. Sully can dance well and Miss Houghton sang her songs in a pleasing way. O'Rourke and Adelphi were singers. Alfred Latell in his well-known "Canine Act," "Pungo, the Pensive Pup," was assisted by Elsie Vokes. Bert Howard, old budget of stories, and Petty Read and Brother presented a musical offering.

For the week beginning September 29, 1st half: Creole Fashion Plate; Frisco and Band; Levolos, The; Morey, Senna and Lee; On Yellow Sea; 2d half: El Ray Sisters; Frisco and Band; Mitchell and Mith.

PHILADELPHIA: KEITH'S—Week of Sept. 22: "Bee" Palmer and her six kings of jazzpation shimmied their way into popularity. Miss Palmer sings When the Preacher Makes You Mine and I'm Sorry I Made You Cry and shakes some shimie. The U. S. Glee Club repeated their hit of last week. Herbert Williams and Hilda Wolfus caused the usual uproar with their comedy classic, "Hark! Hark!" Charles Irwin offered monologues very much after the style of Clifton Crawford, whom he appeared to be imitating. Eddie Barto and Florence Clark in their "Victor and Columbia" novelty, had an excellent idea rather poorly developed. Margaret Loung pleased with Sahara. Tell Me Blue Eyed Mary's In Maryland and The Cootie Tickle is the Shimmie Over Here. Tom Smith and

Ralph Austin amused with slap-stick comedy and dancing. Chappelle and Stinette, colored pair, put over several songs, including Oh, What a Pal Was Mary and Caroline. Herbert's Leaping Canines opened the bill successfully.

PHILADELPHIA: KEITH—Sept. 29, Ames and Winthrop (B'klyn, Orph.); Bordoni and Rice; Conrad, Ed and B.; Eastman, Gretchen (Det., Emp.); Galvin, Wallace; 2 Jesters; Kelly, Walter C. (Balt., Maryland); Koban and Co.; Langford and Frederick (Wilmington, Gar.); Maxine Bros. and Bobby.

PITTSBURGH: KEITH—Sept. 29, Davis, Ashley and Dietrich (Cleve., Keith); Gray, Ann (Cleve., Keith); Roberts Co., Flo; Schott, Henry (Cleve., Keith).

PROVIDENCE: KEITH—Sept. 29, Ellsworth, H. and G. (Phil., Keith); Gutter's Bricklayers (Bos., Keith); Jazzland Naval Oct. (Mont., Keith); Kohlman Co., Lee (Phil., Keith); Mullen and Francis; Murray, Elizabeth (B'klyn, Bush.); Pierlot and Schofield (Mont., Keith); Zardo (Bos., Keith).

WASHINGTON: KEITH—Sept. 29, Adolphus; Diane and Rubini (Phil., Keith); Jim Jazz King (N. Y., River); Nelson, Grace; Petticoats; Swor Bros. (Phil., Keith); Wheaton and Carroll.

WILMINGTON: GARRICK—Sept. 29, Bell Co., Adelaide (Balt., Maryland); Earle and Gisl, B. (Balt., Maryland); Foster and Dog; Rinaldo Bros.; Silvers and Berger; Walters and Walters; Williams and Wolfus.

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Sept. 28, 1st half: Colour Gems; Ebs, William; Emmy's Pets, Carl; Kanazawa Boys; Lee & Cranston; Saranoff & Winter Garden Girls; Sharrocks, The.

CHICAGO: MAJESTIC—Sept. 28, Bross & Co., Alan; Cartwell & Harris; Cullen, James; Juliet; Musical Hunters; Nazzarro, Jr., and Band, Nat; Sabina Co., Vera; Stedman, Al and Fanny. PALACE—Sept. 28, Borkin's Russians; Chandler, Anna; Donovan and Lee; Juggling Nelsons; Man Hunt; O'Donnell and Blair; Seeley and Boys, Blossom; Sherman, Van and Hyman. STATE LAKE—Sept. 28, Bessie and Baird; Clark and Bergman; Ford and Urma; Great Johnson; Maria Lo; Monte and Partu; Reynolds and Donegan; Ward Bros.

DENVER: ORPHEUM—Sept. 28, Bernard, Mike; Clinton Sisters; Gallagher and Martin; Harris, Marion; Julius, Steve; LaBernicia Co., Sylva, Marguerita.

DES MOINES: ORPHEUM—Sept. 28, Clifford and Wills; Collins and Hart; Dunham and Edwards; Hines, Harry; Janis and Chaplow; Oversees Revue.

LOS ANGELES: ORPHEUM—Sept. 28, Bronson and Baldwin; Creighton, E. and J.; Current of Fun; Haig and Waldron; Heartland; Hayden and Eccelle; Sutter and Dell; Vivians, The.

MEMPHIS: ORPHEUM—Sept. 28, Bernard and Duffy; Coleman, Claudia; Cerro; Spanish Revue.

MILWAUKEE: MAJESTIC—Sept. 28, 1st half, Eddie and Ramsden; Edwards and Girls, Gus; General Pissaro Co.; Hendler, Hershell; Josephine and Hennings; Raymond, Al; Salla Brothers; Toomer Co., Henry B. PALACE—Sept. 28, Barnes and Crawford; Bouncer's Girls, Billy; Burns and Frabito; Grenadier Girls; Miller and Lyle; Olcott, Charles.

NEW ORLEANS: ORPHEUM—Sept. 28, Clifford, Edith; Jerome and Herbert; Master Gabriel Co.; Kitner and Reaney; Radjah; Rigoletto Bros.; Tilton, Corinne.

OMAHA: ORPHEUM—Sept. 28, Bradnas, The; Chinese Brass Band; Gray, Nan; Mason and Forrest; Nelson and Chain; Oliver and Olp; Watson, Harry.

PORTLAND: ORPHEUM—Sept. 28, Bell and Wood; Bonconi, Melita; Breen, Harry; Hughes and Co., Mrs. Gene; Stone and Kaliz.

ST. LOUIS: ORPHEUM—Sept. 28, Bradley and Ardine; Dobson and Sirens, Frank; Friscoe; MacFarlane, George; McRae and Clegg; Rockwell and Fox; Thompson and Co., Jas. F.

SALT LAKE CITY: ORPHEUM—Sept. 28, Lloyd and Christy; Lerner, Tina; Lockwood, Nel; Long Tack Sam Co.; Putting it Over; McIntosh and Maids; Reiser, Chuck.

SAN FRANCISCO: ORPHEUM—Sept. 28, Belgian Trio; Burt and Rosedale; Eis Co., Alice; Mme. Ellis; Ja Da Trio; Jorm, Carl; Regay and Lorraine; Tango Shoes; Tennessee Ten.

SEATTLE: ORPHEUM—Sept. 28, Farrell Taylor Co.; Ferr, King and Co.; Martelle; Morrissey, Jack; Not Yet Marie; Roberts, Donald; Sidney and Townley.

VANCOUVER: ORPHEUM—Sept. 28, Comfort and King; Kiarum; Melnotte Duo; Morton, James J.; Norwood and Hall; Rasch, Albertina; Sweeties; Tip and Co., Bob.

WINNIPEG: ORPHEUM—Sept. 28, Er-gotti's Lilliputians; Gordone, Robbie; Ldwell and Macey; Savo and Co., Jimmy; Stevens and Hollister; U. S. Jazz Band; Weber and Ridnor.



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POLIS

BRIDGEPORT: PLAZA—Sept. 29, 1st half: Eckert and Moore; South and Tobin; Sullivan and Co., Francis J.; 2d half: Aikens, Jas. and Bessie; Brown and Jackson; Kelly, Henry J. POLI—Sept. 29, 1st half: Alvera Sisters; Courtney and Co., Fay; Dotson; When Dreams Come True; 2d half: Cure for Blues; Francois and Co., Margot; Olson and Johnson.

HARTFORD: PALACE—Sept. 29, 1st half: Armstrong and Co., Will H.; Reed, Jessie; Rickards, The; Smith and Kaufman; 2d half: Dyer and Partner, Hubert; Echoes; Smith, Art; Swartz, Clifford; Young and Fancy, Phantoms, Billy.

NEW HAVEN: BIJOU—Sept. 29, 1st half: Brown and Jackson; Conroy and Co.; Frank, J.; Kelly, Henry J.; Martin and Florence; 2d half: Courtney and Co., Fay; Sullivan and Co., Francis. PALACE—Sept. 29, 1st half: Britton, Frank and Milt; Cure for Blues; Foley and La Tour; Olsen and Johnson; 2d half: Alvera Sisters; Andre Sisters and Poole; Dotson; Eckert and Moore.

SCRANTON: POLI—Sept. 29, 1st half: Allman and Nalle; Dwyer, Laura and Billy; Jackie and Billie; K. of C. Octette; Wilson Aubrey and Co.; 2d half: 3 Beauties; Raymond and Co.; Lester.

SPRINGFIELD: PALACE—Sept. 29, 1st half: Aikens, Jas. and Bessie; Padula, Marguerite; Rubeville; 2d half: Foley and La Tour; Martin and Florence; Wilson, Chas.; When Dreams Come True.

WATERBURY: POLI—Sept. 29, 1st half: Dyer and Partner, Hubert; Tracy and McBride; Swartz and Clifford; Young and Fanay; Phantoms, Billy; 2d half: Ara Sisters; Armstrong and Co., Will H.; Padula, Marguerite; Smith and Kaufman; South and Tobin.

WILKES-BARE: POLI—First half included the DeFoe Opera Co., rendering portions of "Il Trovatore"; Gildea and Phillips, original fun-makers, and Martha Hamilton and Co. in an enjoyable one-act playlet. Second half: Eddie and Birdie Conrad in a singing and dancing number that took well; Roderio, on the violin; Johnnie Jones on the tight wire; and a comedy "drama" entitled "Through the Keyhole." Sept. 29, 1st half: 3 Beauties; Raymond and Co.; Lester; 2d half: Allman and Nalle; Dwyer, Laura and Billy; Jackie and Billie; K. of C. Octette; Wilson Aubrey.

WORCESTER: PLAZA—Sept. 29, 1st half: Smith, Art; Wilson, Chas.; 2d half: Conroy and Co., Frank J.; Reed, Jessie; Richards, The; Townes, Sidney.

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WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Ronald Reader is back from Europe, where he opened many Vita exchange and sales offices. Ronald says he "liked Europe." I can understand it when I recall that

Ronald's job before that was managing the anim—er, the stars at the Brooklyn Vitagraph Studio.

A new producing company will build their studio in Harrow Field Park. R. William Neill and George Irving will direct. Oh, yes, it is London. Betcher thought it was somewhere in the vicinage of Noo Rochelle. English company is taking the pair over.

And say, do you know this Noo Rochelle place, long the mere home of Thanhouser fillums, is likely to become the Hollywood of the Atlantic Coast? When David Ward picks a studio site—well, you can guess! P'raps the Pacific Coast sunlight is missing, but the "locations" are just as pretty.

"Kashin's New Enterprise!"

That's the heading that went by error over a story about a new way to promote movie stock. It was intended for a yarn about the enterprise of Maurice Kashin in developing his Screen Letter Box. The mis-print brought said Maurice right down upon our head, which was quite right. Put yourself in the Letter Box Man's place and you would have felt the same way about it.

My words of advice were meant for the publisher of "Jabs," a fan magazine in Newark, N. J. Here is the ad that we thought so ingenious: "A 'Reel Opportunity' for Movie Fans to invest in an established Photoplay producing Company backed by men of responsibility and standing. Rigid investigation is invited to convince of desirability of Investment."

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No mention of Maurice Kashin in that, eh? Cusses on the head of that printer, anyway. He sure got Maurice in the wrong Letter Box!

"Editors That Aren't" Again

I met a scenario writer of some fame yesterday. Exactly a year had elapsed since the time we last gripped paws. And last October my friend was in the dumps and showed it in his every word. A very frank type, this fellow. "No, I am not earning much with my stories. Can't understand it, as I am convinced I keep the quality high. I have never 'forced' the output." And I don't believe he ever had.

Well, yesterday he was all smiles and all prosperity. He radiated it. Yes, his stories were selling—almost one a month, for large sums. And they weren't so tremendously better than his last year's. In fact, he had sold some of last year's this year.

"The answer is that I have kept

Personals—Concerning the Marketing of Senarios—One Big Press Story that Didn't Get Across—Ben Atwell, an Old Timer, In the Game—Who Started It?

away from the editors. I go right to the stars and directors. I discovered they want good stories no less than the editors do and that *their word is final*. Also that there is a prejudice on their part against stories the scenario department approves.

"Now, I don't uphold them in this prejudice, but I've got to work for a living and must trim my sails to the wind. If the stars and directors pass up the editors' recommendations and find their own stories, it's me for the stars and directors. I've got a big family at home!"

"There are two stars whom I find I can fit to the ground with my stories. They have each gotten over well in vehicles I furnished. These people ask me to deal with them direct, and one has furnished ideas to be worked out. Now, how can I deal with the editors under such circumstances?"

The Old Exhibitor has always opposed star dictation of studio story policies, but as long as the star or director continues to be the High Court on stories and the scenario editor nothing more than a great studio joke, I do not blame writers for dealing with the "real bosses."

William Parke and George Foster Platt, the directors, made fillums years ago at N. Rochelle. Last week I told how foolish it was for the press agents to say that Parke, now a Goldwyner, was "new to pictures." Lo and behold! this week I catch a trade paper sayin' the same thing 'bout George Foster Platt. New to the films?—*rubbish!*

Notice that Joe Plunkett isn't going to Britain to "wake the Britishers up." Joe says he's going over to do the best he can in behalf of Mr. Selznick's reels. Why doesn't Joe threaten to *teach* the furriners? Because Joe has been over—twice. And knows *they have ideas, too*. And resent the "I'll-Show-You" Yankee.

Nor does J. Frank Brockliss, who is with us again, intimate to the Yanks that *he* knows it all. Perhaps that is why Frank is the most popular Movie Englishman who ever visited the American trade. His big

purchases of film, of course, are one reason. But that doesn't make *everybody* in a trade, whether they do business with you or no, point you out and say: "*Reglar fellow!*"

Dandy Press Stunt Fails

One of the most enticing publicity stunts "pulled" in many a moon came off in Manhattan last week—and not a paper "tumbled," which doesn't prove a thing! Just listen to the P. A.'s layout (name of film producer will not be revealed) and advise if you haven't agreed with my verdict.

Actor Smith is signed for a picture in which he must wear a beard throughout his "part." He will not finish in this until October 15 and so the company makes him sign a contract saying he will grow a full beard, which he will have ready by the time the picture starts, and which he will not remove until aforesaid October 15.

Comes the day for him to start—a week or two ago—and we find Actor Smith possessed of a most beautiful muff. So far so good! Smith commences work in the picture and the director is dec-lighted with him. He looks *terrible*, which is what the director *wanted*.

Smith has engaged in a score of costly scenes in the fillum, when a cablegram is handed to him. His sweetheart, whom he has not seen for y'ars and y'ars, has left England to join him in N'Yawk. The boat will dock end o' the week.

Smith is frantic. The boat will dock and she will see him—like this! And, of course, see him she will because he'll *have* to be there. *Be there to lose her*. Nothing else could happen, looking the way he did! ANY self-respecting goil would "can" a man who looked like *that!*

Smith decides that he w-i-l-l n-o-t l-o-s-e t-h-e g-i-r-l. He rushes to a barbershop to have the hedge removed. HERE Actor Jones (of the same company) arrives. He knows of Smith's obligation to the company. If Smith shaved, the fillum would be brought to a standstill. Thousands and thousands and thou-

sands would be wasted. Jones picks up Smith and removes him bodily from the barber's. Into a handy taxi and then a wild ride to the film company's office.

Here an officer of the company calls a policeman, who takes the would-be-muff-remover to court. But the judge cannot act in such a case. The man might be breaking his contract by having his facial garden trimmed, but the action wouldn't constitute "disorderly conduct," as charged. Smith could only be restrained from eradicating his whiskers by a Supreme Court injunction!

"At a late hour last night," the story concluded, "the attorneys for the Black Film Company were drawing up a plea for the papers of injunction." And to think the papers wouldn't print a word of it!

That Amateur, Ben

I see that "in Ben H. Atwell the movies have won one of the legit's best praise-agents." Or words to that effect. All of them without *any* foundation in fact.

Far from being "new" to the industry, Ben is one of the genuine "Old Guard." He came in with Pliny Craft, on the exploitation of "Dante's Inferno" in 1912. Al Lichtman was one of Piny's salesmen, and think of it! Pliny saw no special possibilities in him.

But Pliny was wise enough to let Atwell go *his* limit. One of Ben's "Dante" stunts was a press book that would make some of these "super" press books of Nineteen Nineteen look sick. I mean that. Scare up a copy of that old book if you don't believe it.

It was sure in advance of its time. You will grasp that fact better if you will recall that the advertising of the day included Ed Gausman's "Bison" ads in poetry (if you want to get Gaus mad read 'em to him NOW!) and Tom Evans' printed admissions that the Powers Films had been ROTTEN!!

Who Started It?

Here's something the "Old Guard" might be able to enlighten me about. These books-of-films—who started 'em, anyway, and when? To-day book-and-film "tieups" happen almost weekly, but in the old days they were few and far between and—who started 'em, anyway?

Information also asked on the pioneer song-and-film "tieup." This was much more recently, and Number One ought to be pointed out quite readily.

It certainly is a day of "tieups." Nothing loose that the live-wire filmites haven't "attached."

I see there's a "Bennison Smile" smoke. Where was the only Doug when this happened?

Could never understand why in those days before July 1 I never encountered a "Fairbanks Flip!"

Harry Reichenbach promises to attend the M. P. Advertisers' dinner, but won't promise to officiate. Now, can you imagine aforesaid Harry at an A. M. P. A. festivities that he didn't "run?" You *can't*. If Harry will be there, he *will* be heard from! Such being the case, you had better buy your tickets early.

5 YEARS AGO TODAY 10 YEARS AGO TODAY

Mrs. Leslie Carter Feature Company Files Incorporation Papers at Albany.

Frank Dyer, J. Searle Dawley and J. Parker Reed Form Dyreda Art Film Corporation.

Motion Picture Exhibitors' League Makes Official Protest Against Theater War Tax.

David Horsley, Independent leader, Becomes Member of General Film Company.

Bertha Kalich Appears in Screen Version of "Marta of the Lowlands."

Patents Company Has License Revoked of Exhibitors Showing Unlicensed Films.

National Independent Motion Picture Alliance Recognizes National Board of Censorship.

Carl Laemmle Gives First Run Service of Independent Releases at Fair Theater.

Biograph's "The Broken Locket" Declared Best Film of Week.

Urban Picture Shows Aeroplane Contests Held at Rheims.

NEILAN TO DO CUSTER'S FIGHT

Famous Sioux Massacre of 1876 to Be Presented in "The Eternal Three"

MARSHALL NEILAN, whose new producing organization is now complete, will present an elaborate screen spectacle of "Custer's Last Fight," the famous Sioux Massacre of 1876, which has been the feature of many dramatic offerings on the stage and screen for the past quarter of a century. One of the big incidents in the book by Randall Parrish, "Bob Hampton of Placer," which Mr. Neilan will release through the First National Exhibitors' Circuit, under the title of "The Eternal Three," Custer's heroic battle offers the famous young director a great opportunity of presenting this historic fight with every modern facility of motion picture production and in a manner never before attempted.

Thousands of people will be used

in these big scenes, which will be staged in the locale of the story. In the cast will be such well-known artists as Marjorie Daw, Lewis Stone, Mahlan Hamilton and Wesley Barry, Mr. Neilan's little freckle-faced actor. Other players are now being cast for the various characters of the story.

Mr. Neilan has just returned to his studio in Hollywood, after spending a month in New York, and is directing the final arrangements preparatory to starting the actual taking of scenes. Various sets are now nearing completion and "shooting" will be commenced within a week. Produced under the absolute direction of Marshall Neilan, this film is expected to be his most ambitious offering, the story allowing for unusual screen possibilities.

Milwaukee Likes Holubar Film

Frank Cooke, manager of the New Strand Theater, Milwaukee, sent H. M. Bermann, Universal Exchange manager, a telegram relative to his showing of "The Right to Happiness," which is in part as follows: "Opened 'The Right to Happiness' at new Strand Theater here today and played to over 6,000 people and on account of length of performance turned at least 2,000 away despite rain all day."

Sues Over Wife's Death

Chester N. Franklin, moving picture producer of Los Angeles, filed a \$25,951.96 damage suit in San Francisco charging that the defendants were guilty of negligence, having killed his wife, Ruth Darling, a moving picture star, on Sept. 11, 1918. Miss Darling was standing on the sidewalk at Geary and Polk streets, when two autos owned by different corporations collided and fell over on her, crushing her to death.

Old Favorites in Blackton Film

When "The Moonshine Trail," the first J. Stuart Blackton-Pathe production is released shortly, exhibitors and followers of Blackton pictures will find two long-time favorites again under the Blackton banner. They are Julia Swayne Gordon and Van Dyke Brooke, both popularly known for their work in Vitagraph pictures since the early days of the company which Commodore Blackton helped to establish.

United Gets Cuckoo Comedies

United Picture Theaters, Inc., has acquired for release to its circuit of three thousand theaters the Cuckoo Comedies, produced by Mark M. Dintofass, who has returned to the production field. The comedies are in two reels, and are to be released monthly. Bobby Burns will appear in blackface in a number of the series.

Universal Players in Accident

Kathleen O'Connor, Jack Perrin and Gertrude Astor, three Universal players, narrowly escaped injury when the second floor of a set fell in on them during a rehearsal of an episode of "The Lion Man," a serial in which these players were engaged.

IS THAT SO!

Edna Maison will be remembered for her splendid work with the Universal Film Co., where she was featured at the head of her own company for four years.

Horace Peyton has gone to Los Angeles to re-enter motion picture work in which he was engaged before the war. He has signed a contract with Marshall Neilan.

C. Alfred Karpen has joined the publicity staff of Realart Pictures Corporation.

Lumsden Hare, well known actor of England and America, has been cast for a prominent role in Elaine Hammerstein's first Selznick picture, "The Country Cousin."

Joseph Desberger has been appointed manager of the St. Louis Realart branch, succeeding J. C. Ragland, who has just been promoted to the position of General Sales Manager.

Grant Carpenter has been engaged by Jos. M. Schenck to join the staff of the Norma Talmadge Film Co. as scenario reader and organizer of the scenario department for Mr. Schenck's film activities.

V. P. Whittaker, general representative of Select Pictures Corporation, is making a tour of some of the western exchanges in the interests of the sales department.

Howard Selznick, one of the sons of Lewis J. Selznick, president of Select Pictures Corporation, has been appointed assistant to Frank J. Hampton, Studio Manager of the Selznick Fort Lee studios.

Melville E. Maxwell has been appointed manager of the Omaha branch of Realart Pictures Corporation by Arthur S. Kane, president of the company.

J. W. Martin, popularly known as "Jack," J. Stuart Blackton's production assistant and head of the producer's technical department, has gone to California to spend a brief vacation.

Ben H. Grimm has been added to the publicity staff of Select.

Club Elects Officers

The first annual meeting of the Motion Picture Business Men's Club, Inc., was held on Tuesday afternoon at the club rooms, Hotel Knickerbocker. The following officers were elected: Percy L. Waters, president; B. S. Moss, first vice-president; Jules E. Brulatour, second vice-president; C. F. Zittel, treasurer; Richard A. Rowland, secretary. William Randolph Hearst and Adolph Zukor were elected members of the Board of Governors for three-year periods and J. Stuart Blackton and Paul Brunet for two-year periods.

Second Truart Comedy Started

Production on "Show Your Cards," the second Truart comedy starring Minta Durfee (Mrs. Roscoe Arbuckle), is now well under way at the company's new studios at Providence. Chas. H. Francem, director-general, who also directed "Whose Wife," the first picture produced by the company, is personally supervising the production of the current film, which is from an original story by Tommy Gray.

Selznick Branch in Australia

The second step to encircle the world with Selznick Pictures—the first being the opening of the Selznick Pictures, Ltd., office in London last week—will be taken October 14th, when D. J. Selznick, former manager of the Select Branch at Boston, Phil Selznick, former Cleveland salesman, and Hyman Fine, former Boston salesman, sail from San Francisco to establish the headquarters of Selznick Pictures, Ltd., of Australia, in Sydney.

"Cyclone Smith" Shown to Royalty

What is perhaps the most unusual recognition ever given a short American subject was the showing in Buckingham Palace of three "Cyclone Smith" Universal western photodramas, starring Eddie Polo. It was the first time that a short American photodrama has held the attention of their Majesties and their guests.

All Night Show in Cleveland

Cleveland is inaugurating an all-night motion picture theater. The plan was introduced at the Princess Theater, one of the downtown houses, with such success that Manager Wolcott says the all-night show has come to stay.

Film Company Dissolved

The Western Photoplays, Inc., of New York City, filed articles of dissolution with the State this week. The enterprise was capitalized at \$50,000.

Dogs in Picture

A photodrama has just been completed at Universal City under the direction of Norman Dawn in which dogs are the only actors.

DRAMATIC MIRROR

MISS CURTIS BUSY

Company Leaves for Idaho to Start Work

Cathrine Curtis, president and executive manager of the Cathrine Curtis Corporation, with a large company of players, cameramen and technical experts, has left Los Angeles for the Couer d'Alene country in Northern Idaho, where the exterior scenes will be filmed for the first Curtis production.

For the past week Miss Curtis has been casting her production, and her cast includes such prominent names as Tom Santschi, Lester Cuneo and Alfred Allen.

Arriving at Spokane, the company will establish headquarters for the transaction of office business affairs. Then they will proceed to the headwaters of the St. Joe River in what is known as the Panhandle of Idaho, where they will establish a camp. This will serve as a base of operation.

In addition to Miss Curtis and the members of the cast, others making the trip include George Foster Platt, who will direct the production under the supervision of Miss Curtis; Edward S. Curtis, supervisor of photography; Homer Scott, cameraman; Jimmy Bowman, assistant director; H. B. King, business manager; Garret S. Veeder, brother-in-law of Miss Curtis; Maurice L. Brennan, auditor; Catherine Traynor, private secretary to Miss Curtis; Guy Newhardt, private secretary to Mr. Platt, and Kenneth O'Hara, news director.

Musicians' Strike Settled

Musicians playing in motion picture theaters of Cleveland went on strike Sunday for more money and fewer hours. They asked for a weekly increase of ten dollars, and a six-hour schedule instead of the seven-hour plan. On Wednesday a compromise was effected between the musicians' union and the committee of the Cleveland Motion Picture Exhibitors' Association, whereby the musicians agreed to accept a \$46.50 weekly scale instead of \$50, and a six and a half-hour day.

Unique Railway Scene

For the second time within two weeks, Burton King, director-general for Wisteria Productions, Inc., has gone to Delaware Water Gap to film scenes for the serial, "The Lurking Peril," in which Anne Luther and George Larkin are co-starred. A runaway and an automobile smash-up were the stunts shot during the former trip of Director King and his company to the resort colony. This time one of the most unusual railway accidents ever devised for the camera will be staged.

Keystone Girl Show Opens

A new company of "Keystone Bathing Girls" in person had its premiere in Willimantic, Conn., giving graceful poses and dissolving light effects, to good business. The girls acted as mannequins at a department store mornings. The company enters Boston the week of September 29.

Lucille Chalfant Will be Prima Donna with New Capitol Revue
Harold Lloyd Has Resumed Comedy Work on West Coast
Stanley Company and Nixon-Nirdlinger Circuit May Combine
H. O. Davis, Former Film Man, To Edit Ladies' Home Journal
William Collier May Shortly be Star of Series of Comedy Films

GAZING AT THE STARS

GOLDWYN ON WAY TO NEW YORK

Producer Consummates Many Plans During His Visit to the West Coast

AFTER a stay of nearly two months at the Culver City Studios, Samuel Goldwyn left California last week bound for New York. Mr. Goldwyn went to Culver City soon after the Shubert-Woods-Selwyn deal had been consummated, and the capitalization of the corporation increased from three million to twenty million dollars. He was at the production headquarters to supervise the enlargement of the plans of the company, to confer with Rex Beach, Rupert Hughes and Mary Roberts Rinehart in the presentation of Eminent Authors Pictures and to supervise the starting of the other elaborate photoplays scheduled to follow the fall series, the subjects in which have been completed.

Maxine Elliott and William Faversham to Head Company

It has been definitely settled that Maxine Elliott and William Faversham will appear in special photoplay subjects with their own company, the picture work to be done in the Paramount Building where these stars have their own studio.

Miss Elliott returned last week from a visit with her sister, Lady Forbes Robertson, in England, and was met by Mr. and Mrs. William Faversham, with the announcement issued later as to the film plans of Miss Elliott and Mr. Faversham.

John D. Baker will direct the first two subjects.

Eminent Authors Films

Eminent Authors Pictures, Inc., announce that "The Cup of Fury" by Rupert Hughes and "The Silver Horde" by Rex Beach have been completed at the Goldwyn studios.

Betty Blythe, Myrtle Stedman, Curtis Cooksey, Hector Sarno and Robert McKim are all members of the company. Frank Lloyd has directed for the Rex Beach picture.

In "The Cup of Fury" are Helene Chadwick, Rockcliffe Fellowes, Florence Deshon, Herbert Standing, Sydney Ainsworth as the leading members in a cast personally selected by Rupert Hughes.

International Scoops on Coast

When the Pacific fleet arrived at Seattle for review by President Wilson the International prepared a special which was shown in the first-run houses six hours in advance of competitive films. Five first-run accounts in San Francisco received the print of the arrival of the President at that city one hour in advance of all other news reels.

Breaks Record at Park

Assisted by novel exploitation "stunts" "The Right to Happiness" is enjoying a prosperous run at the Park Theater. The box office is turning away hundreds each evening. It is of interest to note that this is the first picture production shown at the Park Theater of sufficient attracting power to draw a large crowd each day.

During Mr. Goldwyn's stay on the coast, the studio space was enlarged so that now there are nine fully equipped stages kept in constant use. Jack Pickford arrived to start work on his first Goldwyn Picture, "The Little Shepherd of Kingdom Come," directors were added to the working force, and the repertory company was enlarged.

Before he left Culver City, Mr. Goldwyn welcomed Eugene Walter, who went west last week to become affiliated with the Goldwyn organization. He had an opportunity to discuss with the playwright the screen presentation of the stage successes which have come to Goldwyn through the affiliation with the Shuberts, A. H. Woods and the Selwyns.

To Revive Tom Mix Feature

Exclusive Features, Inc., announces the revival of "The Heart of Texas Ryan," a five-reel Western drama, produced by William H. Selig and pronounced by critics, at the time of its initial showing, one of the most stirring dramas of Western life ever produced for screen presentation. Exclusive Features, Inc., has obtained the exclusive rights to this feature from William H. Selig, and are offering it on the state rights market as a special. Tom Mix is the star.

"Climbers" Is Completed

Corinne Griffith and her company have returned from Bayshore, Long Island, where the outdoor scenes for "The Climbers," Vitagraph's screen version of the famous drama by the late Clyde Fitch, were taken. The picture is now completed, so far as the camera work is concerned, and Miss Griffith will take a few weeks' rest before beginning on her next feature, which probably will be "The Tower of Jewels," written especially for her by Lucien Hubbard.

Strand to Build in Allentown

Max Spiegel, vice-president of the Mark Strand Theater Co., and Sol Brill, have closed a long term lease for one of the finest theaters to be erected in the state of Pennsylvania, located in Allentown. The theater will be modeled after the combination of the Strand, Rialto and Rivoli Theaters and have a capacity of 2,000 seats.

Chinese Battle in Films

The first film to be sent to this country by the Universal-Alder-Laemmle expedition into the Orient has arrived at the West Coast studios. It depicts the scenes of the last of a long series of engagements which took place between the North and South forces of China at Wu Waa, Chang Sha. This is said to be the only picture ever made of a Chinese battle.

Kohn Is Treasurer

Morris Kohn has become associated with Arthur S. Kane in Realart Pictures Corporation. Mr. Kohn's position is that of treasurer.

Woody Reports Prosperity

John S. Woody, who has just returned from an extended trip through the western half of the country and whose return was signalized by his promotion from the post of general sales manager to that of general manager of Realart Pictures Corporation, reports a very healthy and optimistic condition everywhere. Prosperity abounds in all industries and as a result the motion picture industry, like every other amusement enterprise which is dependent on the general condition of business, is on the verge of an even greater expansion than it has ever enjoyed. New theaters, with large seating capacities and embodying all the modern improvements in picture showmanship, are springing up all over the country, and additional ones are being projected and will soon be actualities.

"Innocent Cheat" Ready

Joseph Friedberg's "The Innocent Cheat," featuring Carlisle Blackwell, and an all-star cast, is nearing completion. The production was directed by Charles Swickard. The story is by Raymond L. Schrock, and the continuity was written by J. Grubb Alexander. The cast includes, besides Mr. Blackwell, Louise Lovely, Myrtle Owens, Gloria Hope, G. Fernandez, Frank Lanning, Winter Hall, and many other screen favorites.

Viola Dana Opposes Dual Roles

It has been decided that Viola Dana will play only the role of the willow girl in the screen version of "The Willow Tree," and will not "double" as the English sweetheart of the artist in the story. Miss Dana insists that a dual role is less acceptable to the spectator than a vivid characterization of a single personality.

New Goldwyn Plays

Two new productions have been added to the Goldwyn fall series. The additions are "The Gay Lord Quex," an adaptation of the Sir Arthur Wing Pinero play starring Tom Moore, and another Geraldine Farrar production, as yet unnamed.

FILMS FOR WORKERS

Bureau of Commercial Economics Starts Big Campaign

The Bureau of Commercial Economics, an altruistic organization exhibiting educational films all over the world, has started a nation-wide campaign to get free motion picture theaters into factories, department stores, mining towns, country cross-road centers, lumber camps—every place where there are workers.

The bureau has the largest educational motion picture library in the world—21,000,000 feet of film on almost every conceivable subject, such as, government, economics, industry, history, travel, nature, science, health, commerce, agriculture. All these pictures will be loaned without charge to those who will exhibit them free to audiences.

In order that thousands instead of hundreds of business men and organizations will become borrowers of these films, the bureau is sending out questionnaires, the answering of which will enable the bureau's engineer to advise as to the equipment most suitable under the circumstances.

In addition the bureau is sending eight traveling motion picture theaters—specially built auto trucks—all over the country to arouse persons and organizations, particularly employers as to the possibilities of educational pictures. These trucks carry a projection machine, an electricity generating plant and portable screen.

Peggy Shanor Busy

Peggy Shanor is probably the busiest picture actress in the world today. Her services have been in such insistent demand that Miss Shanor is now playing for two separate companies. She went to Delaware Water Gap last week and performed some sensational stunts for Burton King's serial, "The Lurking Peril," and this week she is appearing in Sidney Reynolds' serial, "Brewster's Mysterious Million," featuring Dr. Pauline, the hypnotist.

CAMPAIGN FOR PERSHING A BIG HIT

Women Throughout Country Respond to Elsie Janis' Drive for Message of Welcome

WHEN Elsie Janis began a telegraphic campaign to induce women in all parts of the country to telegraph their sentiments toward General Pershing to her in order that she might present them to him following the homecoming parade in New York, the motion picture industry promptly took notice of what is now conceded to be one of the most far-reaching national exploitation campaigns in its history.

Through the co-operation of the leading newspapers of America, to which Miss Janis wired her suggestion that they use their offices to procure messages of greeting and gratitude from the prominent women's clubs and organizations, a mammoth publicity drive was launched in practically every city in the United States.

Hunt Stromberg, Director of Service and Exploitation for Select Pic-

tures Corporation, represented Miss Janis in the campaign. To test the co-operation of the newspapers and the feeling of the women of the country, fifty telegrams were sent to the leading newspapers in fifty principal cities. The replies arrived thick and fast. The various newspapers agreed to use their news columns to promote the idea, resulting in a landslide of publicity that broke into print on the first page and later hit the wires of the Associated Press and other news services. Stromberg compiled a list of two hundred newspapers and a similar telegram was sent to the night editors, at midnight, Friday, Sept. 5th. Early the next morning, Miss Janis, at her home in Tarrytown, New York, was literally besieged with telegrams.

The thousands of telegrams received were presented to General Pershing following the big parade.



(C) Lumiere

CONSTANCE BINNEY

*To Be Starred in a Forthcoming Realart
Picturization of "Erstwhile Susan."*

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"Stepping Out"—Paramount—Enid Bennett

The Rialto Orchestra offered the famous "Tannhauser" overture as the opening number for the current week's bill. This was directed by Hugo Riesenfeld, Nat. W. Finston, and Joseph Klein. It was greeted by prolonged applause by the first Sunday audience. Going into the Rialto Magazine, the orchestra opened with Cleopatra, with a waltz for a navy championship in San Francisco. Some unique war dances were run to an *Indian Dance*. A sugar cane loading contest in Hawaii called for *Admiration*, and then came baseball scenes in Boston, while the orchestra played *Girl Behind the Gun*. A "Happy Hooligan" cartoon was next, with good effects in the tympany section, the tunes used being *Simplicity*, *Bull Sheviki* and *Taxi*. A big fire in Greenpoint was shown, and the music was Tschai-kowsky's *Tempest*. Scenes of Pershing's parade closed the news, the music being *Land of Meo*.

The feature for the week is Enid Bennett in Paramount's "Stepping Out," one of the most delightful pictures seen in some time. Niles Welsh plays a rather impatient young husband, very intolerant of the modest household and the baby. He "steps out," but finds his match later in the young wife. She also does a little stepping, in fact, steps out of the home and stays out. This is something the husband does not include in his plans. In the end he has to give in. His coming back and entering the dark house is a very fine piece of work. Enid Bennett as the young wife plays wholly out of the ordinary and characterizes the part entirely from the mental standpoint. She seems to do away with the general acceptance of acting. A sweeter part has rarely been done.

The musical setting opens with *Sprightly Ecstasy* for the youth couple, then using *Arioso*, *Ball Room Chatter* and *By Moonlight* until the tie is discovered. Then *One Fleeting Hour*. Then come *Canzonetta*, *Marionette*, *Faithfulness* and Rachmaninoff's *Melodie Under the Leaves*. *I've Told My Love*, *I'm Homesick For You* are used to the organ at title, "That's my husband." The orchestra returns at title, "Still wondering," with *Meditation*, by Williams. A theme, *In Love*, is used at the scene of the lovers on the park bench. *Only a Year Ago* and *Romance*, by Svendsen, bring the action to the closing scene, and at title, "I'll help you do the dishes," the theme is played to end.

The solo number is sung by Greek Evans, baritone, using *The Tramp*. The orchestra plays "Nobody Home" selections for the intermediate light number, and the Mack Sennett comedy, "Uncle Tom Without the Cabin," is the fun feature. This is accompanied in the usual style by the orchestra, burlesques on the melodramatic and shivery style.

At the Rivoli—"A Widow by Proxy"—Paramount—Marguerite Clark

The overture at the Rivoli this week is the *Dance of the Hours* from "La Gioconda," by Ponchielli.

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway—You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

This was one of the favorite numbers with Sunday's audience. The play of lights during the rendition showed to perfection the new setting recently installed, the work of Joseph Urban. The orchestra was conducted by Erno Rapee and Joseph Littau. The Rivoli Pictorial follows with its news of the week. Opening with *Military Spirit* for the big Pershing parade in Washington, with a distant bass-drum effect for an airplane view of the marching soldiers. Reno horse-racing came next, while the orchestra went into a galop, *Around the Ring*. Kinograms had a novelty picture, called "Through the Panama Canal in a Minute," a stop-motion photograph which was interesting and laugh-provoking. The orchestra played the *Tremolo Trot* for this. A "Mutt and Jeff" cartoon, called "In Spain," was next, and the music was *April Buds*, *La Guapa* and *La Guapa Muchacha*. A blimp trip over Germany was run to *In the Clouds* by the orchestra. Then came a consecration of a new cathedral in Ireland, for which the organ used *Emerald Isle*, with church effects. Shots of Wilson on his western tour closed the weekly, the music being *Guiding Star*.

Two musical novelties are being presented this week on the Rivoli bill. The first is a duet arrangement by Edward Falck of the old song, *Long, Long Ago*, by Bayley. This is sung by Gladys Rice and Emanuel List. The setting represents a colonial room, with the girl at the spinning wheel, while the man stands near by. Then there is Liszt's celebrated *Love Dream*, arranged as a ballet by Adolf Bolm. This represents a sleeping girl's dream of a dance with her lover. The dancers are Nina Derounginska, Marshall Hall and Nancy Lee. This has a special setting.

Marguerite Clark in the Paramount-Artcraft picture, "A Widow by Proxy," is the feature. The story being about a girl taking the place of a widow and winning over the prejudices of two old-maid members of a blue-stocking family. The star does this in her own winning way. There are some funny situations in the play. The support includes Brownie Vernon, Gertrude Norman, Gertrude Claire, Nigel Barrie and Jack Gilbert. An old-fashioned minuet opens the musical setting, followed by *Yesterday*, *Le Cou-Cou* and *Babillage*. At title, "Meanwhile another financial," *Told at the Gate* is played, then *Twilight* and *In Holland*. Later *When I Look in the Heart of a Rose*, and the theme comes in at insert of marriage certificate, being a strain of *Auf Wiedersehn* by Romberg. At title, "Stop," *Water Lilies* and at "Jack

Pennington," *When You Come Back*. Barthelmy's *Caressing Butterfly* came after this, and the theme closed the play at the last scene in front of the house.

Vitagraph's O. Henry story, "Shocks of Doom," is included in the Rivoli's offerings. Musical settings for this are *Honky Tonky*, *Flirtation*, *Yvette*, *The Woodland Inn*, *Shepherds All* and *Maidens Fair* and *Twilight Lane*. A Sunshine comedy called "His Naughty Wife" burlesques the matrimonial side of life. Surprises follow fast and furious in this comedy, and the audience gave it up when the father hung the children out to dry on a clothesline. This is extremely funny. Music for the comedy action included *Listen to This*, *Military Tactics*, *It's a Pippin*, *Izme*, *Kinky*, *Big White Top* and *Harmony Blues*. The closing organ solo is *Convent Bells* by Dupont, played by Firmin Swinnen.

At the Strand—"Her Kingdom of Dreams"—Exhib. Mut.—Anita Stewart

Madame Butterfly is this week's overture at the Strand, played under the direction of Carl Edouarde. During the rendition a back drop suggesting a Japanese garden scene was used with lighting effects. Following the overture came one of those clever Chester Field and Stream scenics about Chinese fishermen. It is called "Imposing on Good Nature," and has titles by Katherine Hilliker. Primitive fishing methods were shown in this, while the orchestra played the *Serenade* by Drigo. The organ took the scenic just before the close, playing the *Chinese Lullaby* from "East Is West."

The Strand Topical Review showed scenes of the President reviewing the Pacific fleet in Seattle, while the audience cheered and the orchestra played *Glory of the Navy*, a stirring march by Sousa. The orchestra then went into *En Voyage* by Gabriel-Marie and a rattling galop, *The Plunger*, for horse-racing at Reno, using many excellent effects during a thrilling race scene. Harvard boys training for the strenuous season of football came next, accompanied by a medley suggesting college songs. A novelty shown was a hunt by Indians in a plane, flying over the prairie after a steer. An Indian mood and effects were used for this. The *Literary Digest's* "Topics of the Day," scenes of the Prince of Wales and the parade of Pershing in Washington closed the weekly.

The two vocal numbers of the week are the duet from Verdi's "Traviata," sung by Alys Michot and Carlo Ferretti, soprano and

baritone. Then came the Strand's most popular tenor; Redferne Hollinshead, who sang *Loch Lomond*. He was recalled again and again and had to repeat the last verse for an encore.

The feature place is held by Anita Stewart in "Her Kingdom of Dreams," a First National attraction, directed by Marshall Neilan. A riot of excellent screen people appear in support of the star. These include Spottiswoode Aitken, Frank Currier, Thomas Holding, Kathlyn Williams, Edwin Stevens, Anna Q. Nilsson, Robert McKim, Thomas Santschi, Tully Marshall and Wesley Barry. Surely this might be termed an "all-star" cast. The play is about a girl in a blooming valley; and as usual a little later the valley gives her to the big city, where she becomes private secretary to a wealthy business man. Many deaths in the first two reels thin out objectionable characters and the plot proceeds on the strength of a forged check and the unlawful possession of a tract of California land. All this is straightened out and the accused forger marries the girl.

The orchestra opens with semi-dramatic selections, the second one being from Alois Reiser's opera, "Gobe." Title "The Wedding Breakfast" brought out the Mendelssohn *Wedding March* played in waltz time. A thrilling accident scene that made the front row dodge comes in the first part. A train runs down an automobile. It is one of the best done accidents seen here for many a day. At the accident the organ took the action, Ralph Brigham using *Meditation* by Kinder and *Solitude* by Lemare, the orchestra coming in at title, "In the shadow of death." The theme used is *Reconciliation* by Bendix, being played first at title, "Her first present." The beautiful poem by Fibich was also played with fine effect. Organ again at title, "Fred employed detectives," with the *Album Leaf* by Aulin. Orchestra back at title, "Fred, this is terrible," and closing with theme at title, "Hello, where you going?"

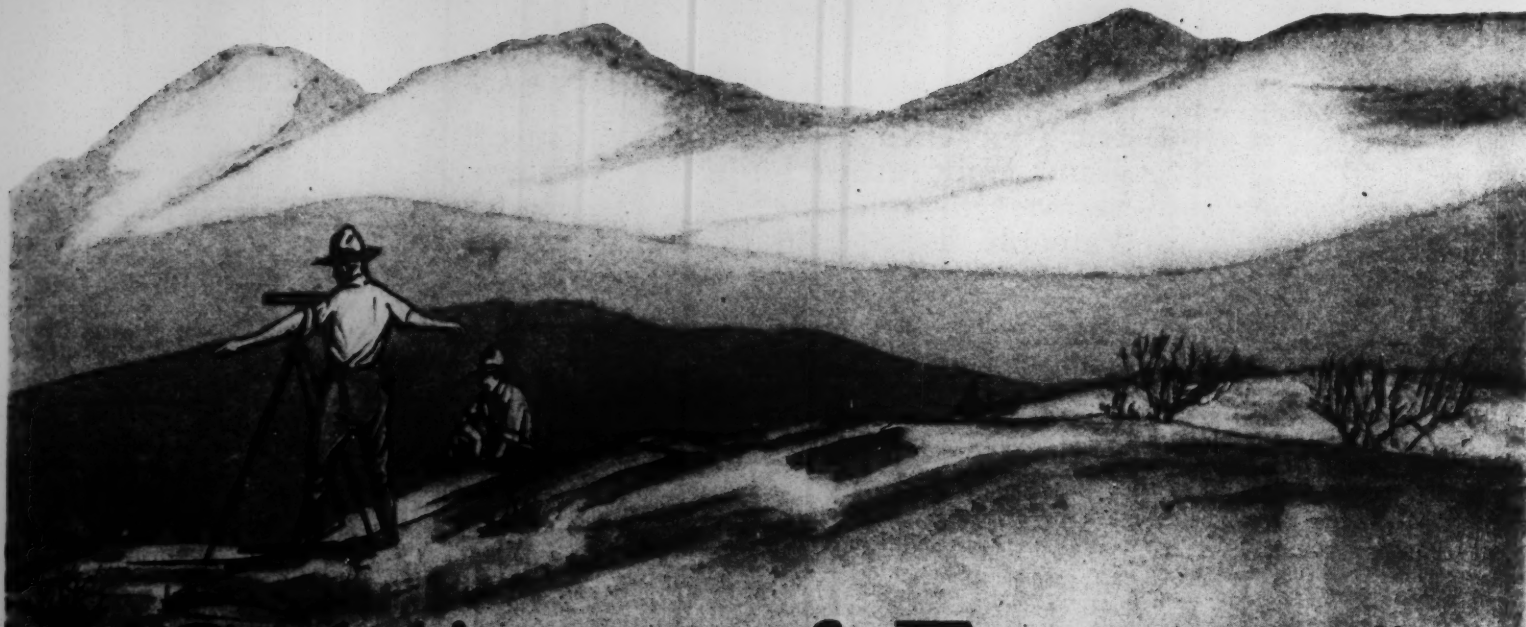
The comedy is the Mack Sennett "Uncle Tom Without the Cabin," played with the usual setting of fox-trots and one-steps. The closing organ solo was *Finlandia* by Sibelius, played by Ralph Brigham.

At the Academy of Music—"Checkers"—Fox Special

The first half program of the Academy opens with an organ solo by Victor Despommier. He plays a Chopin waltz. Then comes the Academy Symphony Orchestra, directed by David Mendoza, in the overture, *Zampa*. The News Pictorial comes next, followed by a "Mutt and Jeff" cartoon, "Everybody's Doing It." An illustrated song, called "Checkers," is sung just before the feature. Mary Mitchell sings this to great applause.

The main feature is the big Fox melodrama, "Checkers," which goes to the Academy from a successful run on Broadway at the Central Theater. The Dixie Jazz Band still remains an attraction, playing for the

(Continued on page 1570)



"Soldiers of Fortune"

For Two and Three Week Runs
An ALLAN DWAN PRODUCTION

"Soldiers of Fortune" is built for two and three week runs.

The live-wire exhibitor has discovered that the best possible advertising for his house is its ability to *occasionally* "hold over" a feature.

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man's size chance.

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REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 WEST 42nd STREET, NEW YORK CITY



PICTURE FIRST SHOWINGS REPORTED BY WIRE

"The Last of the Duanees"

Fox, William Farnum, Directed by J. Gordon Edwards, Scenario by Charles Kenyon

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Doing good business in legitimate theater." "W. Farnum good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Historical Interest.....Good
Quality as a Picture.....Excellent

WHAT IT IS

Forced to flee for his life for killing a man in self-defense, Buck Duane falls in with outlaws. When he is accused of another murder of which he is innocent he gives himself up, only to be offered freedom if he catches the real murderer. This he accomplishes and also captures a bride for himself.

"Over the Garden Wall"

Vitagraph, Bessie Love, Directed by David Smith, Scenario by Sam Taylor

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "B. Love liked very much." "Story fits star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

When the crash in the Gordon fortune comes, the two daughters take it very differently. One rolls up her sleeves and goes to work, not only overcoming the family disaster, but saving her sister from an unwise elopement, and winning a real lover for herself.

"The Virtuous Model"

Pathe, Dolores Cassinelli, Directed by Albert Capellani, From the play by Pierre Wolff

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Big business."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

A beautiful girl of the Paris slums meets and marries an artist and helps him win success in his work. But a jealous woman tries to convince her that she is standing in his way, so she leaves him. Eventually through the ministrations of a friend, a reconciliation is effected.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

"Are You Legally Married?"

Elk Photoplays, Directed by Robert T. Thornby, Scenario by Henry Christine Warnack

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Title not drawing as well as producers expected." "Old stuff."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

An unhappily married girl goes to Reno and is divorced. Later she marries again, but husband number one being a little bit of no good, discovers in the divorce laws a technicality by which the court decides against the legality of the second marriage. Villainous husband is run over and killed, however, so all his devilment is futile.

"The Egg-Crate Wallop"

Paramount, Charles Ray, Directed by Jerome Storm, Scenario by Julien Josephson

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "A pugilistic comedy scream." "Ray very popular." "Ray draws crowds." "Another fine performance by Ray."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Photography.....Good
Quality as a Picture.....Good

WHAT IT IS

Jim Kelly loads himself with soda and sarsaparilla so as to be near Kitty and to see that the city feller doesn't advance too far in her graces. Later he takes the blame of a theft he didn't do and in the city he substitutes in a fight and plants the egg crate wallop on his opponent's chin.

"For a Woman's Honor"

Exhibitors' Mutual, H. B. Warner, Directed by Park Frame, Scenario by George Elwood Jenks

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine work by Warner." "Warner popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good

Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

When his fiancée and her mother suspect him of an affair with another woman, Captain Mannering of the British India Medical Corps keeps silent, though he was only protecting the good name of the dead father of his fiancée. His efforts prove to be unnecessary, however, as the woman in the case is discovered to be a blackmailer, and all ends well.

"The Heart of Youth"

Paramount, Lila Lee, Directed by Robert G. Vignola, Story by Beulah Marie Dix

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Keeps up standard of Lila Lee pictures." "Lila Lee becoming a sure drawing card."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Slight
Technical Handling.....Good
Coherence of Narrative.....Sufficient
Acting.....Good
Scenic Setting.....Effective
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Rural neighbors have a terrific feud over not much of anything, which everything seems to augment. It finally comes between the daughter and son of the respective feudists, who are in love with each other. But things are all cleared up when the son's life is saved by his hostile sweetheart.

"Cheating Herself"

Fox, Peggy Hyland, Directed by Edmund Lawrence, Scenario by Ruth Ann Baldwin

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Hyland appealing." "Part fits Hyland."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story.....Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

In order to force her family to abandon the life of the idle rich, an inspired maiden plans to engineer a fake theft of the family jewels. Real thieves interfere, however, and make the affair genuine, and it is only after everybody concerned is good and tired of the simple life, that the jewels are recovered and things return to status quo ante.

TRIPS TO LOS ANGELES STUDIOS

Whoever put the silent in silent drama should have been on the Brunton Studio lot one day recently and witnessed the packing eternally knocked out of that expression. Silent drama! Oh, Boy!

At Brunton Studios three village streets converge on a sort of plaza. In the first street, Howard Hickman, directing Bessie Barriscale in "Kitty Kelly, M. D.," was lining up to shoot a mob of natives who had organized to prevent the arrival of a woman doctor in their town. In the second street, Ernest Ward was directing J. Warren Kerrigan in a play with the noisiest prize fight scene in the history of fistiana. At the factory a few rods away, Frank Keenan was directing himself in a scene where he made a speech to a band of stragglers, and in the third street, Al Jennings, with about four thousand wild and woolly bandits, was getting ready to shoot up a town.

Work was held up at the Ince Studio recently while they looked for a lost scenario. The story was written by Agnes C. Johnston, the title was "He Who Hesitates." Charles Ray, Millicent Fisher, George Webb, Thomas Guise, and Andrew Robson were quite alarmed when Director Jerome Storm broke the news to them that "He Who Hesitates" was lost.

Rumor broke in Los Angeles last week that a new studio is to be built on what is now the "De Mille Aviation Field," to be known as the "Paul Studios, Inc." The entrance will be on Melrose avenue and the property will probably cover a greater area than the Brunton or Universal lots. If this is so, the Paul Studios will be the largest in Los Angeles. The officers of the company are R. Homes Paul, president, and R. C. Mollard, secretary.

Adaline Johnstone (Mrs. Lamar Johnstone) has resigned from the editorial staff at Fox Studios to become Dramatic Critic and Photo Play Editor of the Los Angeles Record.

Mrs. Johnstone was born in Italy and educated at the University of St. Marie in Paris. After traveling around the world she studied medicine at Johns Hopkins University in Baltimore and later at University of Pennsylvania. When the war broke out she joined the Italian forces as an ambulance driver and later the French Army as a surgical nurse. She was wounded by shrapnel and burned by liquid gas and has been decorated by the King of Italy with a war cross and a ring bearing the crest of the royal family.

Jacques Jaccard has completed the production of "Cassidy of the Air Lanes," the big Universal serial feature starring Lieut. O. L. Locklear, the only aviator who changes from plane to plane in mid-air. Francelia Billington plays opposite the intrepid flyer in this six-reel thriller.

An interesting announcement has come out that Louis J. Gasnier, the producer, has created a new company called Lew Cody Productions, to produce a series of society satires which will contain Shavian subtlety and wit for the screen expression, of which Gasnier and Cody are striving.

Broadway Programs

(Continued from page 1567)

comedy, a "Big V," called "Flips and Flaps." An added feature is Frank Keenan in "The False Code."

For the last half of the week the program contains as an opening organ solo, selections from "Romeo and Juliet." The regular orchestral overture is a selection from "Sari." Picture features are "Gypsies of the Arctic," a scenic, the usual news weekly, H. B. Warner in "For a Woman's Honor," and a First National Comedy; "Time to Return." The Dixie Jazz Band plays this. Mary Mitchell sings old-time songs, and an added feature is Peggy Hyland in "The Merry Go Round." Special attention is given to a lunch show, between 12 and 1 and 1 and 2, at which times a complete feature is shown.

**At the Jefferson—"Told in the Hills"—Paramount—
Robert Warwick**

The Jefferson Symphony Orchestra, under the direction of Jos. Del Pozo, is playing the *Dance of the Hours* from "Gioconda" this week as the overture. Following comes the Topical Review, compiled by B. S. Moss, showing current events in picture form. William Dorian, late of the Hammerstein production, "Sometime," is featured as a musical offering in the tenor aria from "Tosca." A novelty in the shape of films is "Odd Bits from Filmdom," a series of entertaining pictures of unusual subjects, including a Pathe-Color of finches, and an interesting study of the spider, one of the Ditmars group. Then came another solo by Amanda Brown. She sang the *Shadow Song* from "Dinorah," with orchestral accompaniment.

Selections from Romberg's "Maytime" served to introduce the feature, Robert Warwick in "Told in the Hills," a Paramount-Artcraft picture lately shown on Broadway. The star is supported by Ann Little, Tom Forman, Wanda Hawley, Charles Ogle

and Monte Blue. The musical settings were arranged by Stanley W. Lawton, musical director of the Moss orchestras.

Number 7 of the program is a dance specialty by the Rubinoff Trio, giving Grecian and Russian interpretations. The comedy is "Daddy Ambrose," with Mack Swain. The closing organ solo is *Apple Blossoms*, played by T. Rathfield, organist of the Jefferson. The Jefferson is one of the finest theaters in New York, with ample lobby space and handsome decorations. The latter half of the week will see the Paramount-Artcraft Special, "The Third Kiss," presented at the Jefferson.

**At the Coliseum, Seattle—
"The Hoodlum"—First
National—Mary
Pickford**

The Coliseum orchestra, under the direction of Marius Brambilla, played Boideldieu's *Le Dame Blanche* as the overture. The Coliseum News followed with interesting news features. Perhaps the most interesting scenes to Coliseum audiences were those of the Pacific Fleet and President Wilson's visit to Seattle. When the President and Mrs. Wilson arrived at the King street station the orchestra played Zamerick's *Spirit of America*. When the President reviews the Fleet from the deck of the U. S. S. Oregon (the historic bulldog of the Navy) *Julita's Valse Lente* is played. Scenes showing schooners unloading fish at the markets in New York, to help solve the problem of the high cost of living, and the Cattleman's Carnival at Garden City, Kansas, showing contests in which \$60,000 in prizes were offered, followed. For these a march was played. The thrilling picture of the greatest three mile cutter race ever staged by the Navy is run to Sousa's *Glory of the Yankee Navy*. For the picture of "Admission Day," celebrated at San Francisco, in which the native sons and daughters join in the big parade, a march and waltz

are played.

The one-act cartoon presented by the Educational Film Corporation, featuring Silk Hat Harry, followed, for which the music is a waltz and fox trot.

The feature is Mary Pickford in "The Hoodlum," a First National Production. She has the support of Ralph Lewis, Dwight Crittenden and Agie Herring. It is a story of a girl who loves her father more than she loves her rich grandfather, and in the loving discovers a hero whose measurements exactly fit her ideal of a husband. The orchestra opens the picture with Hermann's *On the Beautiful Hudson*. Later came such numbers as Suppe's *Summer Night's Dream*, Ardit's *The Kiss Waltz*, Didier's *A Vineyard Idyl*, Jackson's *Admiration*, Sibelius' *Romance*, Lake's *The Tempest*, Greene's *Sing Me to Sleep* and Mendelssohn's *Festival March*.

The orchestra closed the program with Lake's *In a Bird Store*, a descriptive fantasy. MENDELL.

Isaac Wolper Signs Chambers

Isaac Wolper has secured the exclusive motion picture rights to all the available novels and stories by Robert W. Chambers. There are forty-four books now, and the contract secures him the picture rights to Robert W. Chambers' entire future literary output.

Mr. Wolper is now organizing the Robert W. Chambers Productions Corporation with Mr. Chambers taking active part in the corporation. It is his intention to make no more than five productions per year.

Artists Sign with Cosmopolitan

Cosmopolitan Productions, Inc., has arranged with some of the world's most famous artists, colorists and painters to execute all of the art work of Cosmopolitan Productions.

The names of Howard Chandler Christy and Penrhyn Stanlaws, artists of international repute, head the list.

DRAMATIC MIRROR

**GEORGETTEATWORK
New French Film Star's First
Picture Under Way**

Georgette Georin, the new motion picture star, who arrived recently from France, has actually started work. The Pathe Studio in Jersey City Heights is the scene of the lady's first work before the Camera in America. Madame Mureal is the author of the story; J. Chas. Haydon (of Essanay fame) director; and Calden Johnstone is responsible for the Scenario. In the cast there are Walter Miller, Edna Maison, Jean Gautier, Prudence Thompson, Philippa Mureal, Alma Wall, Elva Crawford, Frank De Vernon, Dolly Benfield. Big sets, mobs, and all the paraphernalia of a Broadway offering are in work.

Report speaks well of the production which is about half way through and shrewd buyers, brokers and booking circuits are scenting a money maker. Georgette Georin played for Pathe and Gaumont in France and then went on the regular stage in Paris, Brussels, and other parts of the world. The picture will be ready for presentation in a few weeks and the story still unnamed is said to be exceptionally strong.

Carewe Starts Work

Edwin Carewe has begun work on his new production to be called either "The Rightful Heir" or "The Web of Lies," which he is making for the Edwin Carewe Production, Inc. in association with Harry Cahane. The scenario is by Finis Fox and will star Dolores Cassinelli.

Third Eminent Authors'

Basil King's novel, "The Street Called Straight," will be the third of Eminent Authors-Goldwyn productions, following Rupert Hughes' "The Cup of Fury" and Gertrude Atherton's "Perch of the Devil." Wallace Worsley will direct. Milton Sills and Naomi Childers will play the leading roles.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Boomerang, Pioneer	(East)	Good—"Combination of Walthall and a well-known play packed them in." "Fine picture."
Brat, Metro.	(West)	Good—"Nazimova very popular." "Fine picture in every way." "Title sure box-office attraction."
Broken Commandments, Fox	(East)	Good—"Nazimova packed them in." "Picture liked."
False Faces, Param.	(South)	Good—"Brockwell acts well." "Interesting story."
Forest Rivals, World	(East)	Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting." (West) Good—"Walthall very popular."
His Majesty, The American	(East)	Fair—"Story pretty good." "Very poor cast." "Star popular."
United Artists	(East)	Good—"Typical Fairbanks picture." "Played to capacity." (Central) Good—"Star drew, of course." "Very lively." "Well acted but star has had better pictures." (West) Good—"Remarkable drawing card."
Hoodlum, First Nat'l.	(East)	"Good thrills all the time." (South) Good—"Fairbanks jumps all over the company."
Love Hunger, Hodkinson	(East)	Good—"Unnecessary to say Pickford draws." "Story somewhat sacrificed for star." (Central) Good—"Regular Pickford success." "Financial success." (South) Good—"Broke recent records." (Canada) Good—"Fine part for star." "Clever stuff."
Market of Souls, Param.	(East)	Good—"My clientele like Lillian Walker." "She always pulls." (Central) Good—"Walker at her best." "Pleasing."
Miracle Man, Param.-Art.	(East)	Good—"Fine picture." "Excellent photography." "Good story." "Popular star." (South) Good—"Has thrills." "Interest never flags."
Other Half, Ex. Mut'l.	(East)	Good—"As good as any picture we have had this year." "Popularity of play a box-office pull." (Central) Good—"Splendid picture." "Drew crowds."
Perfect Lover, Sleznick	(East)	Good—"Nicely done." "Interesting."
Right to Happiness, Univ.	(East)	Good—"O'Brien draws women." "Story suits O'Brien." (Central) Good—"Everybody enthused about it."
Stepping Out, Param.	(West)	"O'Brien excellent." (West) Good—"O'Brien always a good attraction." (South) Fair—"Story not liked."
Temperamental Wife, First Nat'l	(East)	"O'Brien liked."
Told in the Hills, Param.-Art.	(East)	Good—"Packed houses at every performance." "Popular story." "Well acted."
Volcano, Pathe	(East)	Good—"Fine picture." "Appealing." "Pleased everyone."
Wolves of the Night, Fox	(East)	Good—"C. Talmadge fine." "Star draws well."
World and its Women, Goldwyn	(East)	Good—"Warwick liked." "Good picture."
		Fair—"Poor drama well done." "Baird acts well."
		Good—"Very good picture." "W. Farnum liked." (Central) Good—"One of Farnum's best." "Full of live interest."
		Good—"Farrar means packed houses." "Part suits Farrar." "Interesting story." (West) Fair—"A disappointment." "Booked for longer than it could run."



(C) Evans.

CONSTANCE TALMADGE

Now Starring in First National Pictures